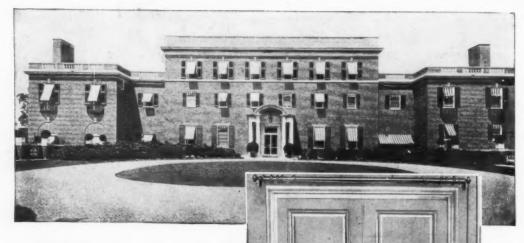
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Center: Typical Zahner door in the Billings residence finished in light stone-gray.

Bottom: Special Zahner French Doors in the Billings residence.

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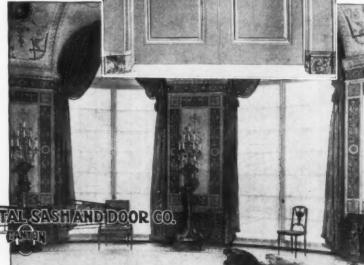
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FRONT DOORWAY — RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.

THE ARCHITECTVRAL RECORD

VOLVME XXXVIII



NVMBER VI

DECEMBER, 1915

THE RESIDENCE of F.E. DRVRY, Esq. R. CLEVELAND. OHIO & &

FRANK B MEADE and JAMES M HAMILTON ARCHITECTS

BY I.T.FRARY

A GRATIFYING phase of the history of American architecture is to be found in the rapid development made in its residential work. This is most readily appreciated by following its progress as recorded on the illustrated pages of the architectural magazines. A casual survey of the early volumes of The Architectural Record reveals a surprising lack of illustrations and text relating to the American residence, but a glance at the examples given makes this scarcity readily understood,

Judging from the photographs and from personal memories of the houses of two or three decades ago, one comes to the conclusion that the clumsier and uglier was their detail, the more uncomfortable their furniture and the more forbidding their decorations, just that much more unassailable was the social position of their owners. Their plans were un-

studied, showing but little regard for convenience, for impressiveness of vista, or unity of effect; their style was derived from nothing and suggestive of the same, and each room was treated as a unit, regardless of its effect upon the house as a whole. It is hardly necessary to call attention to the improvement found in the best work of today. It is too evident and too well known to those who are interested and every architectural publication bears witness to it. A study of the plans, the details, the furnishings and the physical conveniences shows a knowledge, skill and taste which were undreamed of twenty years ago.

An excellent example of the better class of work which is being done today is found in the residence of Mr. F. E. Drury, of Cleveland, Ohio, the architects of which are Mr. Frank B. Meade and Mr. James M. Hamilton, who have been

responsible for many of the best residences in and around Cleveland. signed for the accommodation of a small family, which would occupy it only during the winter season, it was to be sufficiently commodious to meet the requirements of any and all social functions and yet to be pre-eminently homelike and livable; not of the type which suggests a fancy stage setting in which the actors mope drearily between the acts. To be located upon Euclid Avenue, which, like many another avenue of homes, has been obliged to give way to the demands of business, one of the first problems to be solved was that of securing the maximum of privacy. The site being a large corner lot, it was decided to place the house well back, thereby not only increasing the sense of privacy to the inmates, but also giving the house itself the setting of lawn, trees and shrubbery which is so desirable to one of its character.

The front of both house and lot has been developed in a rather formal manner, no approach being afforded from gate to doorway, both of which are permanently closed. The lot is surrounded by a brick wall surmounted by a stone balustrade. One reaches the house through a spacious, well planted court at the rear, which is entered directly from the side street, and also by means of a driveway from the front, which, following the west lot line, sweeps through an archway under the service wing into the court. This arrangement of driveways provides an efficient circulation for vehicles, especially desirable on the occasion of large social functions.

The comparative severity of the façade gives way in the courtyard to a more intimate and free treatment in half timber. A restrained use of carving has been made in the timber work and here, as elsewhere throughout the house, the carving has been executed in the crude, vigorous manner characteristic of the Tudor period.

The service wing includes the garage and extending as it does to the rear of the lot, effectually screens from view a number of uninteresting buildings which adjoin it. The winding drives, the bits

of lawn, the masses of evergreen planting, the old oak tree so painstakingly preserved, the vista through the archway and above all the interesting detail of the house itself, all combine to make this court one of the most effective features

of the place.

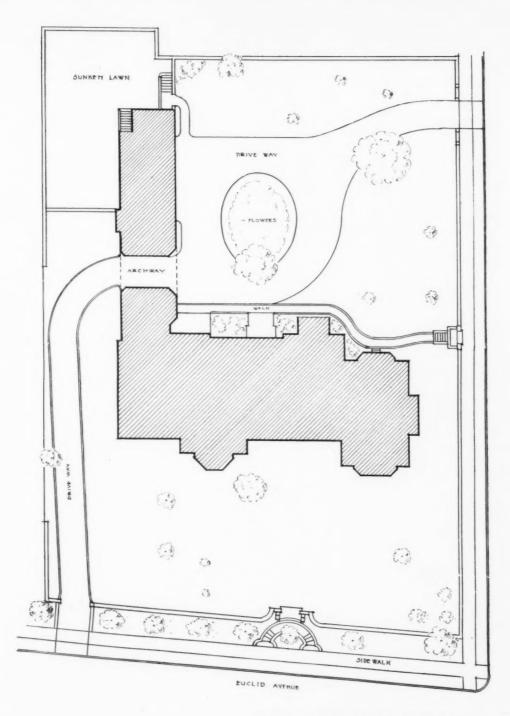
The main entrance to the house is through the porte-cochere and, although at the rear, is the logical entrance, as it opens into the stair hall, thus preserving the privacy of the main hall. The rooms on the first floor are all of exceptional size and open together so as to give extensive vistas, yet in spite of this and of the richness of its appointments, the house does are give the impression of a show place the stead, it seems pervaded by that indefine the atmosphere of comfort and hospitality which makes even the casual caller feel at home.

The house as a whole is carried out in the Elizabethan style, but in the furnishings considerable latitude has been taken and to this freedom from stylistic restraint is probably due much of its sense of livableness. A study of the old country houses of England has exerted a strong influence in leading people away from the idea of furnishing and decorating in strict conformity to style. Those old houses, in which many generations of cultured occupants have left their impress, represent the best that the Anglo-Saxon has done in home making and a study of them makes obvious the fact that much of their charm is due to the little alterations and additions which have relieved their stiffness and severity without detracting from their dignity.

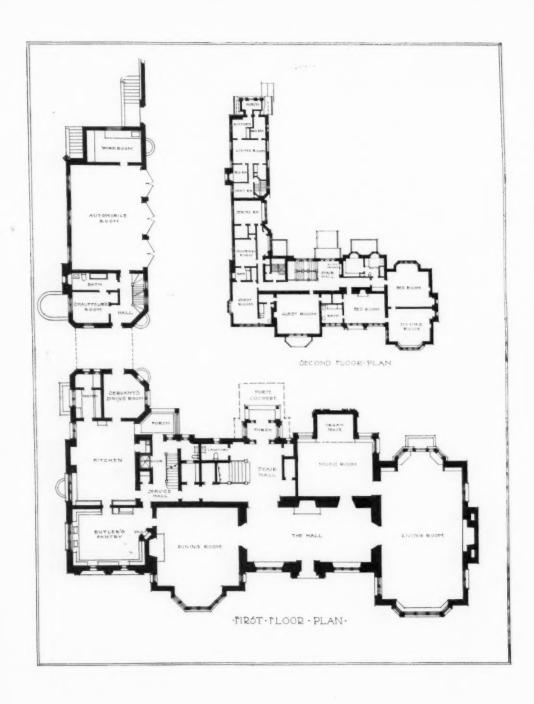
That the lesson derived from these interesting legacies from the past has been put to practical use is apparent in some of the most successful residential work of today, but it is a lesson which must be thoroughly studied, for when the application of it is undertaken by an unskilled hand, the result is most likely to be a

hodge-podge.

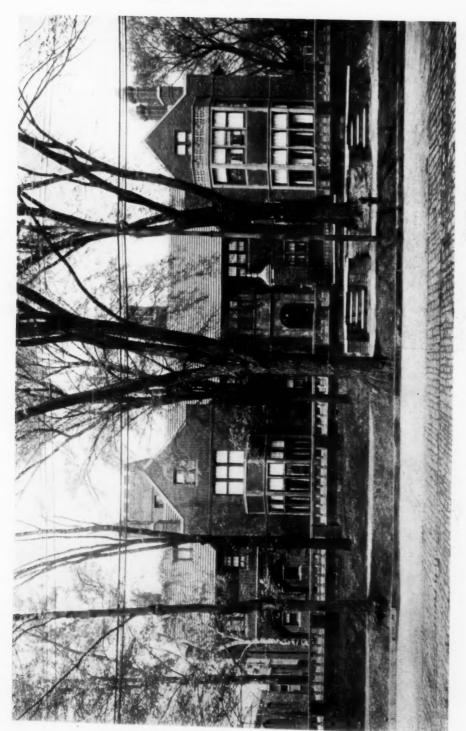
The main hall of the Drury house stretches across the front between the living room and the dining room and is finished with a high oak wainscot and stucco frieze, true to the period; but in the furnishings, although in part con-



LAYOUT OF GROUNDS—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



FIRST AND SECOND FLOOR PLANS—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



FRONT VIEW—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



GENERAL VIEW-RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. Frank B. Meade and James M. Hamilton, Architects,



GATEWAY AND COURT-RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. Frank B. Meade and James M. Hamilton, Architects.



STAIR HALL—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



MAIN HALL-RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



LIVING ROOM, LOOKING TOWARD HALL AND MUSIC ROOM—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS,



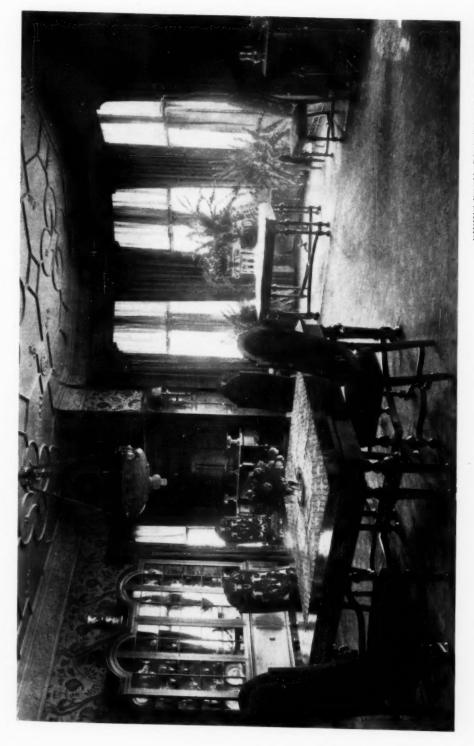
MUSIC ROOM—RESIDENCE OF F. E. DRURY. ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



SITTING ROOM—RESIDENCE OF E. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTE.



DINING ROOM RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.



DINING ROOM—RESIDENCE OF F. E. DRURY, ESQ., CLEVELAND, OHIO. FRANK B. MEADE AND JAMES M. HAMILTON, ARCHITECTS.

forming to the room, a distinct Chinese note has been introduced. The window cornices are finished in red and gold lacquer to match two old standards which flank the front door, while a settle and two small tables in natural teakwood are grouped about the fireplace. Draperies in harmony with the lacquer colorings and rugs woven to Chinese designs give the final touch.

In the living room an even greater range of styles is apparent and so rich are the materials used and so strong is the color scheme that, were it not for the predominance of English forms, the plain color in wall hanging and draperies, the masses of black in rug and furniture covering and the sombre tones of oak and walnut, the room might easily have resulted in a riot.

The music room, which is the only room on the first floor having light enameled woodwork, has a high paneled wainscot, above which is painted a decorative landscape, the prevailing tones of which are soft, deep greys. A pipe organ occupies a space built out from the rear of the room and is concealed by a screen of simple design. The console from which it is played stands against the wall of the living room between the openings to music room and hall, thus removing the performer from too close proximity to the instrument.

The dining-room would be the natural place to carry out a scheme of pure period furnishings and here indeed the furniture is true to the traditions of the period of William and Mary, yet considerable modification of detail is apparent in the different pieces, thus avoiding the cut-and-dried effect of the regulation "set." The carved screen before the pantry door is, of course, an anachronism, yet one that is altogether pleasing, or will be when the temporary fabric is replaced by some interesting bit of old tapestry or embroidery.

The butler's pantry and kitchen have every facility for efficient culinary service. In addition to the large range in the kitchen, an electric cooking table in the butler's pantry is provided with every form of cooking appliance. China cupboards with glass doors line the walls and pastry tables, carving tables, sinks, drawers and cupboards provide an equipment capable of taking care of any demands that may be made upon it. A vault of generous proportions insures safety to the silverware and the flat silver trays of the sideboard are fitted to slides within it, thus facilitating their transfer from dining room to storage.

There is no library in the house, but, instead, a stack of bookshelves behind leaded glass doors fills one long wall of the second floor hall, close beside the door leading to the sitting room. As this room together with the two adjoining bedrooms constitute the owner's suite and is the natural place for reading and writing, the books are nearly as accessible for reference as if housed in a room set apart

as a study or library.

The four main bedrooms are carried out in various English styles. In one the furniture is of rosewood and is executed in the spirit of Chippendale's French period. Another is furnished in oak of the Jacobean period. The daintiest of the rooms has furniture of light Italian walnut on which the veneers are laid in panels, which are outlined with narrow bands of rosewood. The effect of the rich wood is further enhanced by a restrained use of painted decoration in Celadon green.

The fourth bedroom is extremely simple, having mahogany four-posters with other pieces to match and depends largely for its decorative effect on the quaint little chintz patterns used for wall hang-

ings and draperies.

To the critical eye, there may be apparent some things about this house that might have been better done or might better have been left undone—who ever saw anything that could not be criticised or improved?—but, taken as a whole, it has stood the test of occupancy.

Its plan is simple and convenient; its detail is consistent with the style to which it conforms; it is adapted to the requirements for which it was built; its general effect is pleasing to the eye, and above all it has a homelike effect. These seem to be the great things demanded in a home, and if they are, this one certainly measures up to the standard.

The Addition to the New York Harvard Clvb

Mº KIM. MEAD and WHITE. ARCHITECTS

By JOHN TAYLOR BOYD, J.

RCHITECTS are aware that any member of their profession who undertakes to plan extensive additions to an already completed building has set himself a difficult task. Hampered as he is by conditions established through the solution of other problems than his own, he is forced to compromise at every turn. In plan, he must work to the system of communication-elevators, stairs, corridors—already in place. In section, he must abide by conditions of story heights already established; and in elevation, he is obliged to conform to the scheme of architectural motives and window openings of the old building. Indeed, he is lucky if his compromises do not degenerate into mere makeshifts.

Fortunately, there are compensations that offset these drawbacks. The very necessary irregularity of the work may provide an interest that a rigid following of academic teachings of exact symmetry, of T-square and triangle balance, might lack; and the informal point of view forced on the architect may result in much charm and individuality. looked for contrasts of scale, unexpected vistas and pleasing oddities of plan, sudden changes in section, will often more than compensate for the lack of symmetry en axe. Indeed, if the problem be skillfully handled, the result may not only be successful, but even more, may bear the precious imprint of personality.

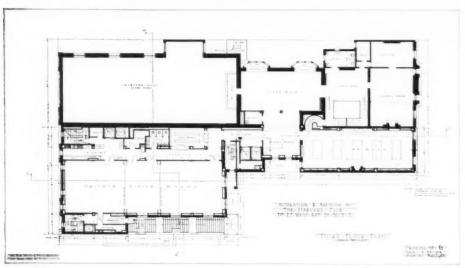
It is in plan principally that these advantages of alteration work lie. Such are large rooms entered on the corner, alcoves or bays shedding light in dark corners, unexpected shapes of rooms, odd corridors and flights of stairs. It is because of like features that the old medieval plans are so valued, and it is to be remembered that they, too, were often the result of growth in several stages, rather than the sudden creation of a complete unit.

The new additions to the Harvard Club of New York, just finished, offer an interesting example of the ideas outlined above. In this case, moreover, the situation was further complicated because these were the second set of such additions carried out by the club since it moved to the present site on Forty-fourth Street

The first building was a charming little bit of domestic architecture, completed in 1894, which, with its low three-storied front, was regarded as one of the minor masterpieces of Mr. Charles W. McKim. In 1905 the club increased its quarters, the most notable addition being the well-known Harvard Hall, a great three-storied hall extending to Forty-fifth Street. With beamed ceiling, high oak paneled wainscot, and stone wall above, the room was originally intended for a lounging room. This function it now fulfills, though heretofore it has served as a dining hall.

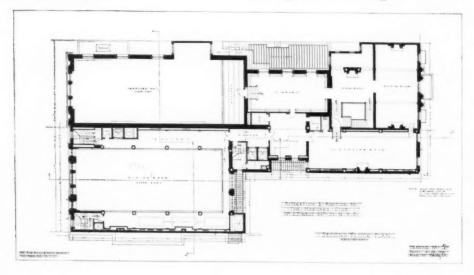
The second enlargement of the building practically doubles the facilities of the club as they existed after the first enlargement, and provides, in addition, a swimming tank. The extension occupies two lots on Forty-fifth Street and one on Forty-fourth Street, adjoining the club.

Through this change, the basement was given over almost entirely to the kitchen. service and administrative offices. On the main floor the offices, coatrooms. toilet, bar, etc., are moved to one side in the new addition, with a subsidiary corridor serving them. Adjacent an elevator and service stairs are provided. The lobby is increased in size, forming an ample foregathering space, or café, one story high, with paneled walls and piers. On this level, to the rear, on Forty-fourth Street, is a great new dining hall, extending up two stories, covering larger floor space than the old Harvard Hall, and with a gallery around it. Right here is one of



the picturesque features of the plan. The great room is entered on the corner, both from a corner of Harvard Hall and from a corner of the café. From the plan it will be noticed that the architects have maintained a diagonal vista through this café, and through the service corridor, into the new dining hall. Thus, standing at the entrance to the café, one may glance into both Harvard Hall and the new dining hall—a striking instance of how the limitations of the situation have been not only surmounted but actually turned to advantage.

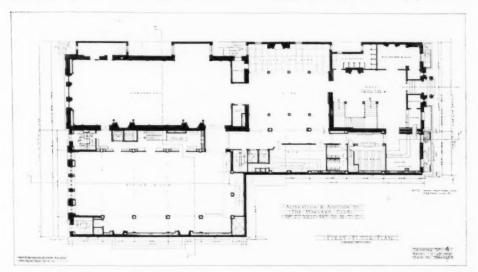
On the second floor we find an addition to the library and a reading room which the club will complete later. Above, on the third floor, there are a simple billiard room, a large room for meetings, class dinners, etc., over the dining room, and an interesting addition to the card room. In this card room again, we notice another clever bit of planning. It has been made T-shaped in plan, by opening a large square bay into the new addition. Besides adding more light, the room is made more attractive through the unusual shape resulting from this change.



With the fourth and fifth floors given over to bedrooms, the sixth floor to dressing, locker rooms, barber shops, etc., for the swimming pool and squash courts, we complete the description of the plan.

In elevation, this plan has been worked out with a distinct success. It would have been too bad to destroy the unity of the perfect little three-story Forty-fourth Street front by trying to blend it with the narrow six-story tower of the new addition. Consequently the architects wisely decided to make the two units almost separate, treating the tower simply, in order

tage of light and air. It is this fine situation, as well as its interesting arrangement and architectural treatment, that makes the Harvard Club plunge so successful. The average pool in clubs, gymnasiums, and Y. M. C. A. buildings is usually subterranean, ill lighted and ventilated, and certainly most uninteresting architecturally. It is usually as utilitarian as the barber shop. But the Harvard Club pool, while extremely simple, impresses one as a most genial, cheerful, pleasant sort of place, where one likes to linger and enjoy the lin-



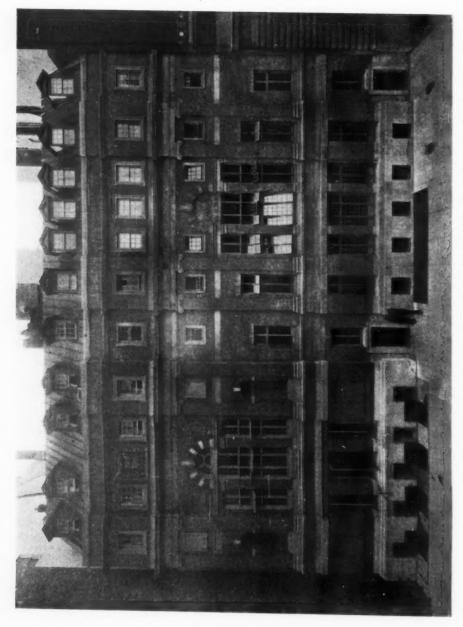
not to have it compete with the entrance. On Forty-fifth Street, the motive of Harvard Hall has been reproduced almost exactly, the change occurring in very slight variations of the window openings. The top of the arch of the Palladian motive, besides some panes of glass below, was blocked up in the new part where the ceiling of the dining-room meets the exterior wall inside.

Coming now to the interior details of the Harvard Club, the plunge and the new dining hall are well worth careful study, for so excellent are they, each in a different way, that they may well be said to take high rank in contemporary architecture.

As will be seen from the drawings, the plunge is placed on the very top of the building to derive the full advan-

gering as much as the swim. For this purpose of tarrying after the exercise, the adjacent "solarium" is provided, separated from the pool only by a little lobby, which contains a tiny hot room and a winding staircase to the dressing rooms below.

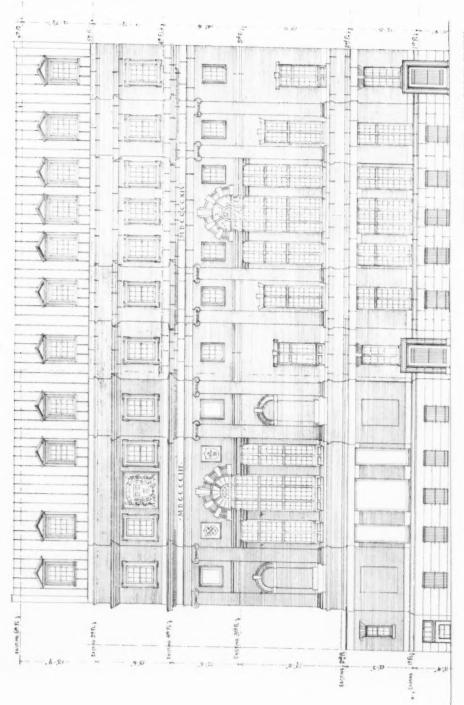
The unusual charm of the plunge and solarium, which were treated together as a whole, is for ther enhanced by the color. The solarium has white trim, walls and ceiling of light grayish yellow, mantelpiece of Belgian black-and-gold marble, with a floor of very rich deep green of the battleship linoleum. The plunge has much the same effect. White marble bands are used, white mosaic for the pool, and gray terrazzo is found on the floor and as a dado on the side wall. The side of the pool itself is formed of



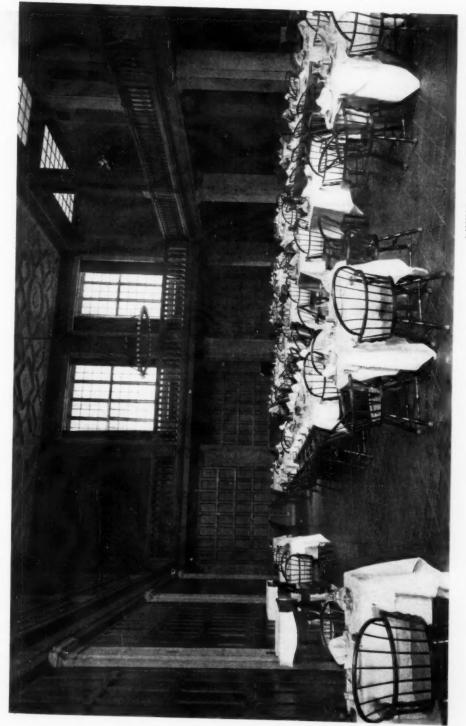
FORTY-FIFTH STREET (REAR) ELEVATION—HARVARD CLUB OF NEW YORK. McKIM, MEAD & WHITE, ARCHITECTS.



FORTY-FOURTH STREET FRONT—HARVARD CLUB OF NEW YORK. McKIM, MEAD & WHITE, ARCHITECTS.



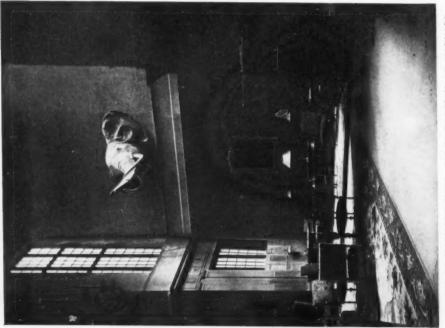
NORTH ELEVATION, ON FORTY-FIFTH STREET—HARVARD CLUB OF NEW YORK. McKIM, MEAD & WHITE, ARCHITECTS.

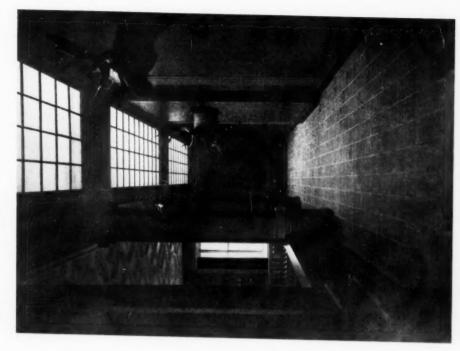


DINING HALL-HARVARD CLUB OF NEW YORK. McKIM, MEAD & WHITE, ARCHITECTS.







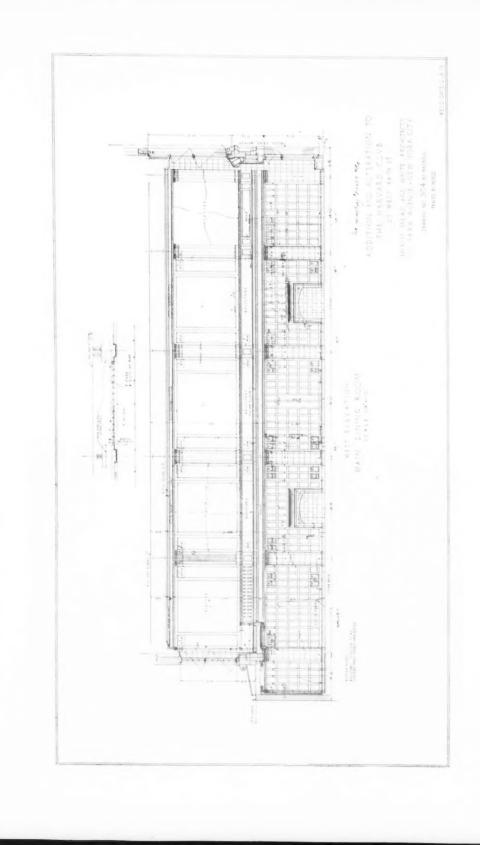






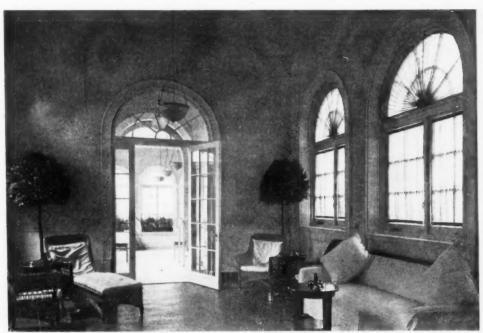
VIEW TOWARDS ENTRANCE OF DINING ROOM—HARVARD CLUB OF NEW YORK.

McKim, Mead & White, Architects.



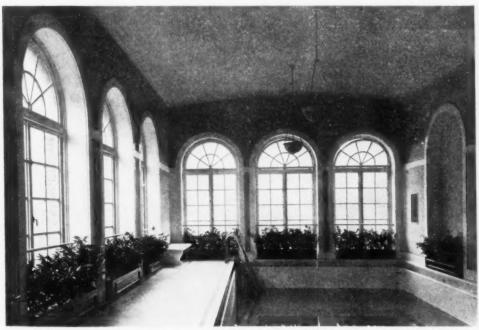


DETAIL OF PLASTER CEILING IN DINING HALL—HARVARD CLUB OF NEW YORK, MCKIM, MEAD & WHITE, ARCHITECTS.

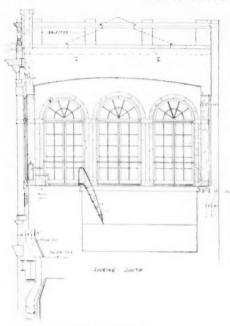


SOLARIUM, WITH VISTA INTO PLUNGE—HARVARD CLUB OF NEW YORK.

McKim, Mead & White, Architects.



THE PLUNGE-HARVARD CLUB OF NEW YORK.
McKim, Mead & White, Architects.



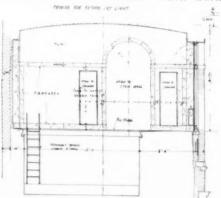
END ELEVATION OF PLUNGE HARVARD CLUB OF NEW YORK,

small inch squares of white mosaic, with dark green bands. To set off this delicate color, which might tend otherwise to be insipid, there are little hedges of bay trees, set in the recesses of the casement windows. Extremely simple as it is, this arrangement of plunge is as perfect a bit of architecture as one often sees. It bears the stamp of style in every part of it.

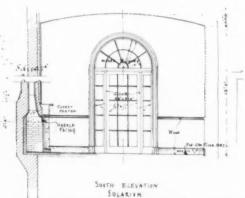
Quite different from the graceful cozy plunge is the great new dining hall on the ground floor. Its bold fine treatment, its virile character, its rich striking color express admirably its purpose—a dining hall in a club with Harvard traditions in the background. One can see at a glance that the architectural antecedents of the room are the old English halls, yet the treatment is original, the detail is free, and the adaptation is in no way slavish or mechanical. And, fortunately, the latest catchword in artadvertising cannot be applied to it. This hall is not a "period" room.

There is another virtue in this room. I have spoken of its bold treatment. A great vice that is creeping into Ameri-

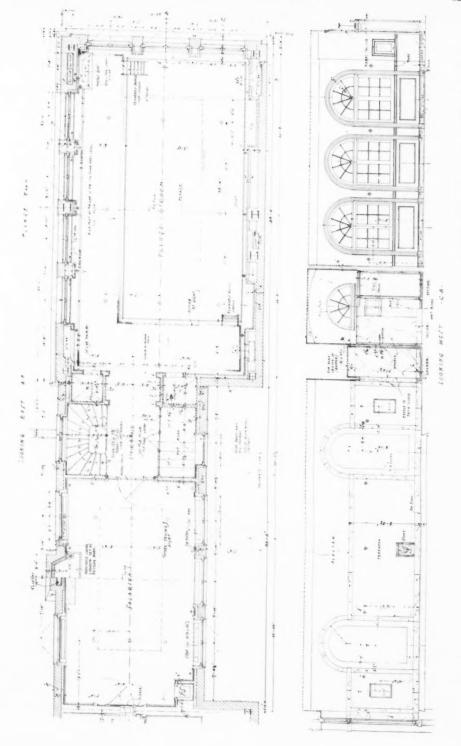
can architecture of interiors today is an exaggeration of tiny details. Mouldings are multiplied until they become liny and disturbing. Every little, plain surface is paneled in most tiresome fashion. It is as if draughtsmen had come to hate a white spot on a piece of paper, or a blank space on a wall, and to feel obliged to cover every bit of their drawings with something, preferably mere lines. As a result, the architecture as executed is endlessly tricked out, fussy and finicky-mere virtuosity. The precious contrast of broad plane surfaces against moulded surfaces is lost, there is no restfulness anywhere. This architectural nervousness, this over-working of the pencil, usually goes hand in hand with dislike of the brush. Such work



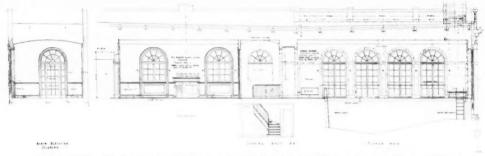
ENTRANCE ELEVATION OF PLUNGE, SHOWING SIDE ENTRANCES TO SHOWERS—HARVARD CLUB OF NEW YORK.



SOUTH ELEVATION OF SOLARIUM, SHOWING ENTRANCE INTO PLUNGE—HARVARD CLUB OF NEW YORK,



PLAN AND SECTION OF PLUNGE AND SOLA. RIUM LOOKING WEST HARVARD CLUB OF NEW YORK. McKIM, MEAD & WHITE, ARCHITECTS.



NORTH ELEVATION OF SOLARIUM AND SECTION OF SOLARIUM AND PLUNGE, LOOKING EAST—HARVARD CLUB OF NEW YORK.

McKim, Mead & White, Architects.

is usually very weak in color, whereas color is the one thing that would save it, if anything could save it. The classic examples which are elaborately wrought in form, are usually rich in color, which at once clothes the form and enlivens it. For instance, the exuberantly rich ceilings of the Vecchio Palace in Florence would seem very heavy—as if they would fall on our heads-were they not colored with all the hues of earth and heaven to lighten them and to hold them up in place. Some years ago, I worked in an office where the head draughtsman was slightly under this evil influence. He called it "modern academic feeling." It may be academic, but it is certainly not modern, and has no real feeling. Though this affectation of extreme elegance and artificiality is often found in New York, the best New York work is free from this vice, as in the case of the Harvard Club we are considering. It would be well, perhaps, to devise a label for this "modern academic feeling" which could be quickly applied to sufferers as a warning, much as boards of health paste saffron scarlet fever signs on front doors.

One turns from this over-emphasized technique to a work like the Harvard Club dining hall with a feeling of great relief. What a straightforward, manly quality it has! The slight looseness of the room, which results from the conditions imposed by the old work and which cannot be helped, is frankly faced. For instance, three of the walls of the room are not exactly symmetrical, and the needs of the service require that almost half the space under the galleries be

blocked off. Yet the splendid ceiling is designed to hold all this together, and prevent the eye of the beholder from contemplating too closely these minor irregularities. The arrangement of bedrooms and light courts above causes the wide column-spacing of the three central bays of the galleries, which does not seem too wide, however, for wooden construction. Incidentally, the general dimensions of the hall are as follows: The ceiling is some 95' 0" long and 35' 8" wide, and the total height of the room is 28' 7". The height from first floor to the gallery floor is 12' 5".

The description of the dining-room would not be complete without a brief notice of the admirable color scheme. The stone work is light gray, the ceiling a rich cream yellow, while the oak wood work was finished a very light, almost yellow color, with the knowledge that it will darken considerably in time. The gallery walls are a deep Pompeian sort of red, which seems a little strong in the evening perhaps, but which will take its proper place as the wood work grows darker and as other color notes are brought into the scheme—the tapestries, portraits, trophies, game heads, and the permanent lighting fixtures, replacing the present ones. It will be several years before this great room will really be completed to reach its full beauty. Such a work can rarely be finished all at once, and when it is, it is apt to look like a stage setting or a show window.

Thus, so far as the dining hall is concerned, this description is written about five years too soon, but time and publi-

cation wait for no man.

TYPES of ELEVATOR LOBBIES IN OFFICE BVILDINGS

BU CECIL F. BAKER

URING the past twenty years no phase of architectural practice in the United States has shown so marked a development as that of office building design and construction. In this class of work may be found the largest buildings in the country as well as those representing the greatest financial investments intrusted to the architectural profession. The term "office building" has come to be almost synonymous with "skyscraper." Since the problem of high buildings is of so vital an interest to the architectural profession, and since the paramount requisite for the success of a high building is its elevator service, it is hoped that the following outline of the fundamental factors entering into the solution of such a problem will be helpful to the members of the profession.

NUMBER OF ELEVATORS REQUIRED,

Experience has evolved two theoretical methods for determining the number of elevators required for any building, which in practical use have given very satisfactory results. The two methods are as follows:

(1) Allow one elevator for every 20,000 to 30,000 square feet of renting space above the first floor.

(2) Allow one square foot of elevator floor area to each 1,200 square feet of renting area above the first floor.

The first method is perhaps the better one, as the number of cars is of more vital importance than the size of the cars; for it can be easily seen that two cars of 30 square feet area each would give better service than one car with a floor area of 60 square feet. The greatest consideration in determining the number of elevators is to have enough cars, so that there will always be one at the ground floor ready to start on the upward trip. The greater the number of cars the smaller may be the ratio of the cars to the renting area, as with a large number of cars the problem of always having a car

at the ground floor solves itself. Where there are less than six cars the ratio should not fall below the maximum of 30,000, while if there are ten cars or over the minimum of 20,000 may be safely used. The character of the tenancy of the building must be considered, for a building occupied by doctors, studios or retail shops, all having many callers, will require more elevator service than a building occupied by big industrial companies having but few callers.

LOCATION OF ELEVATORS.

The general location of the elevators must be determined in relation to the typical floor plan rather than to the first floor plan, for here any extravagant use of floor space is multiplied by the number of floors. The elevators must be of easy access to all parts of the typical floors. a central location being the most desirable. However, in many cases a dark corner or the blank party wall is the wisest location, as these spaces are of little value for renting purposes. The bank of cars should be arranged so as not to divide the typical floor, because the renting area should be in one open space, so that it may be rented to a single tenant. This is easily accomplished when the elevators are on the blank party wall, but when they are centrally located greater care is required to prevent them from dividing the floor area into two parts which could not be used advantageously by a single tenant. In case both express and local services are employed, the local cars should be stopped at an intermediate floor and the space over them on the upper floors rented.

FREIGHT ELEVATORS.

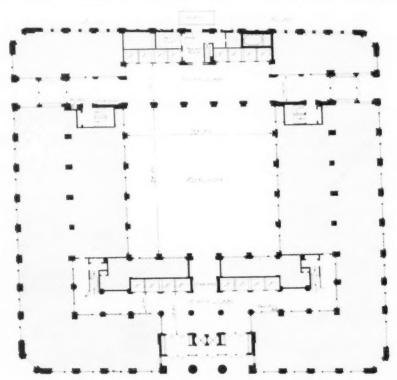
There are three methods for the arrangement of freight elevators in office buildings; the choice of a method depends upon the amount of freight that must be handled and the character and the promptness of the service required.

(1) The most common and the most

satisfactory method is that of having a freight receiving room and one or more freight elevators at the rear of the building with direct access to the alley or receiving court at the first floor. Of the plans illustrated the McCormick, Marquette and Conway buildings use this system; in these buildings the delivery

floors, as shown on the accompanying plan of the Michigan Boulevard Building.

(3) A third and the most economical method is that of using one elevator in common for passengers and for the delivery of freight, which means that no freight can be delivered during the rush hours, when the car must be used for

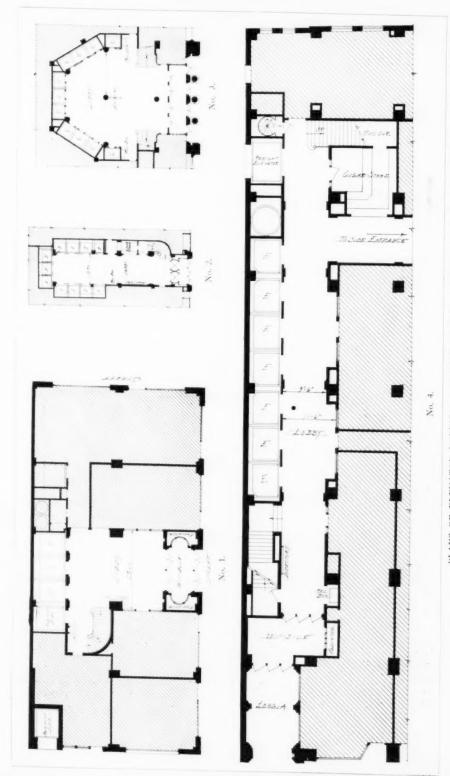


PLAN OF ELEVATOR LOBRIES IN CONWAY BUILDING, CHICAGO. Graham, Burnham & Co., Architects.

of all packages, however small, is made by way of freight elevators. Note on the Conway plan the secondary door from the freight room to one of the passenger cars, thus admitting the use of the elevator for passengers during rush hours and for package delivery during the remainder of the day.

(2) A more economical method, but a fairly satisfactory one, is that of installing a separate freight elevator at the rear of the building, but without a receiving room at any of the floors. In this case the elevator opens directly upon the alley as well as into the public corridor on the typical

passengers. Where this system is used it is usually necessary to install a lift to carry freight from the alley to the basement, where it can be sorted and stored until such an hour as it is possible to deliver it to the upper floors. The plan of the Steger Building shows such an arrangement, and a similar system is used in the Monroe Building. This type of installation necessitates the delivery of small packages which cannot be delayed, as well as the carrying of the building employees in the passenger cars. Many tenants object to entering elevators with delivery men and building employees, so



PLANS OF ELEVATOR LOBBIES: 1. STEGER BUILDING, MARSHALL & FOX, ARCHITECTS. 2. McCORMICK BUILD. ING, HOLABIRD & ROCHE, ARCHITECTS. 3. MICHIGAN BOULEVARD BUILDING, JARVIS HUNT, ARCHITECT. 4. MARQUETTE BUILDING, HOLABIRD & ROCHE, ARCHITECTS. ALL FOUR BUILDINGS ARE IN CHICAGO.

before this system is adopted the interests of the tenants and the character of the service to be given them must be carefully considered.

RELATION OF ELEVATORS TO LOBBY.

As already mentioned, the location of the elevators will be largely determined by the arrangement of the typical floor, but their relation to the ground floor cannot be disregarded. The paramount requirement is that the elevators be in direct view of a person entering the building, and they should be as near the entrance as their disposition on the typical floor will allow. The directory board should be so located that visitors to the building will pass it on their way to the elevators, but so situated that those standing in front of it will not block the free passage of others. The mail box and the cigar stand must also be so placed that people loitering at either will not interfere with the free passage to and from the elevators. The entrance to the main stairs should be as near the building entrance as possible and always nearer than the elevators, as any callers to the second floor will walk up and they should not be forced to mingle with or block those passing to and from the elevators. If in any large building there are two entrances, there should not be a bank of elevators at each entrance unless the building is large enough to warrant each bank having at least six cars. Note the plans of the Conway and the Michigan Boulevard buildings.

ARRANGEMENT WITHIN THE BANK.

The way of arranging the elevators within the bank may be classed under four schemes, all of which may be varied

as occasion demands.

(1) The most common method is that of placing the cars in a line perpendicular to the street, as in the Michigan Boulevard Building. Experience tends to show that this arrangement, when more than seven cars are required, is not entirely satisfactory, as with more than this number of cars the distance from one end of the bank to the other is so great that a person missing a car at one end is forced to walk too far to catch a car at the other end.

(2) Another arrangement is that of placing the cars parallel with the street. For a small, shallow building, such as the Steger, this method is very satisfactory, but where a large number of cars are required it is subject to the same criticism as the previous scheme, although if the entrance corridor meets the elevator lobby opposite the center of the bank this objection is overcome.

(3) The fan-shaped bank of cars, as in the Marquette Building, gives excellent results, but is extravagant of floor space. In perhaps no other scheme are the cars in so direct a view of a person entering the building or so equally dis-

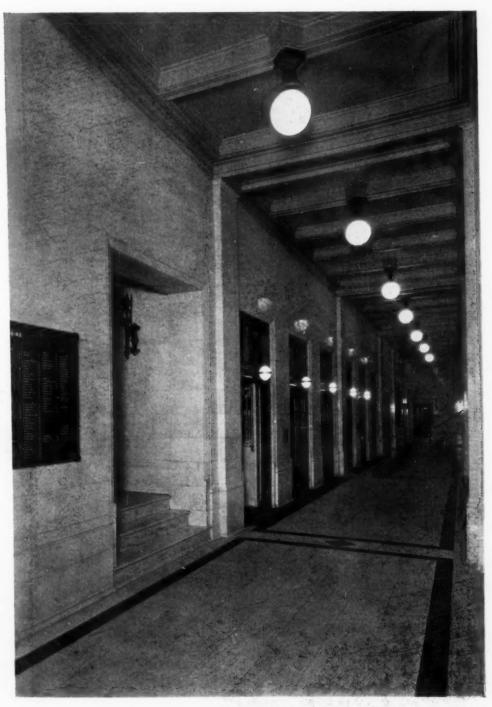
tant from the entrance.

(4) The U-shaped plan, as in the Mc-Cormick Building, has from the point of service as great advantages as the fan plan, while it has much greater advantages from the point of economy of space and the possibilities which it offers for a good architectural treatment of the lobby. To the writer this seems to be the ideal arrangement for a bank of elevators. Upon entering the lobby a person can see every signal light and upon reaching the open side of the U he is almost equally distant from every car, so in case of missing the one for which he had started he has but a few steps to take to reach any other car.

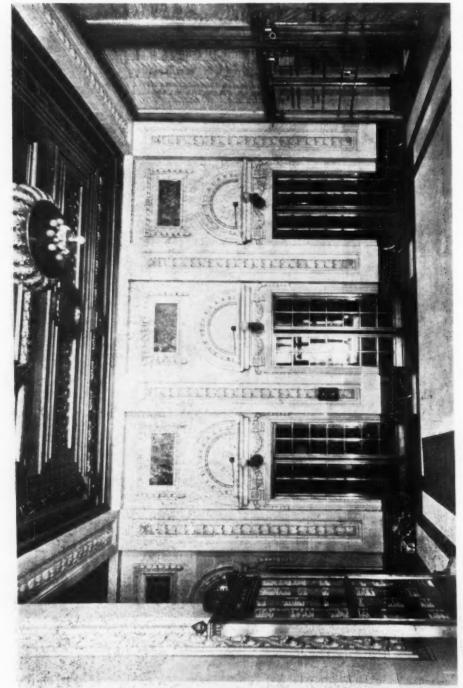
DESIGN OF GRILLES AND FRONTS.

The design of elevator fronts is largely a matter of architectural design, but the various combinations of materials which may be employed in executing the design, to some extent necessitates certain practical considerations as effecting the efficiency of the service. Generally speaking, these treatments may be classed under three heads.

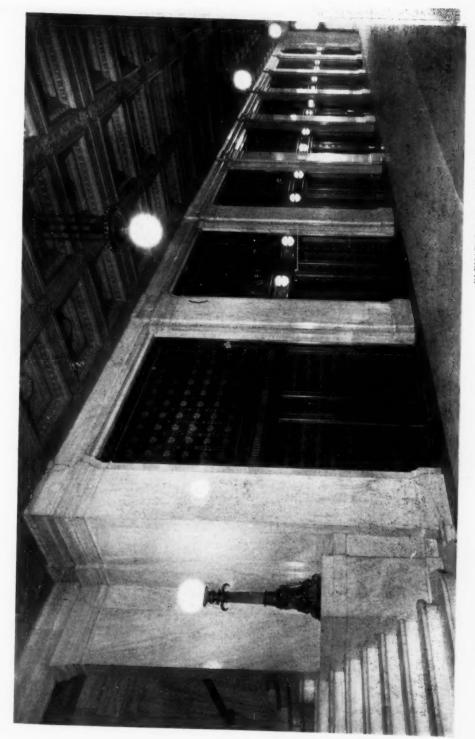
(1) The first is that in which the entire wall surfaces are covered with marble, tile, or terra cotta. When these materials are employed the danger to be avoided is that deep door reveals or heavy pilasters do not obscure the elevator doors, signal lights, and indicators from the view of a person entering the lobby. In treatments of this sort the signal lights and indicators should always be outside of the door reveal. When the bank of elevators is parallel to the street, as in the



ELEVATOR LOBBY IN MICHIGAN BOULEVARD BUILDING, CHICAGO. JARVIS HUNT, ARCHITECT.



ELEVATOR LOBBY IN STEGER BUILDING, CHICAGO, MARSHALL & FOX, ARCHITECTS.



ELEVATOR LOBBY IN PEOPLES GAS BUILDING, CHI. CAGO. GRAHAM, BURNHAM & CO., ARCHITECTS.



ELEVATOR LOBBY IN MONROE BUILDING, CHICAGO, HOLABIRD & ROCHE, ARCHITECTS.



ELEVATOR LOBBY IN McCORMICK BUILDING, CHICAGO, HOLABIRD & ROCHE, ARCHITECTS.

Steger Building, this danger is not so

great.

(2) The next method is a combination of materials already mentioned, with more or less metal grille, in which case care must again be taken that neither pilasters or columns project too much. Note the flatness of the pilasters in the corridor of the Michigan Boulevard Building. The writer has known of several instances where it has been necessary, because of the projection of heavy pilasters, to reconstruct and to extend the signal light brackets after the lobby has been in use for some months. The same defect and the deepness of the door reveals were vital factors among those which necessitated the entire reconstruction of one lobby.

(3) An all grille front is the most desirable, as the contrast of the grille with other parts of the lobby aids in attracting attention to the elevators and a grille lends itself readily to a very flat treatment, thus obviating the dangers of protruding projections of the wall surfaces. See the illustration of the McCormick

Building.

Experience has shown that the door widths should vary but little from four feet; the doors should always be two-fold and, if possible, the two folds should slide in opposite directions, both of these items being of more than temporary moment in the speed and safety with which

the doors can be operated.

The size of the cabs will, of course, depend upon the conditions of each particular problem, but in few cases should a car have a floor area under 30 square feet and seldom should it be over 50 square feet. The cars should always be wider than they are deep in order to avoid delay and danger of accident occasioned by passengers passing one another within the car.

ACCESSORIES.

It is becoming quite a common practice to install wire glass behind elevator grilles. This does not detract from the appearance of a good grille and has two distinct advantages. The shutting off of the elevator shafts does away with disagreeable drafts which are so common in the corridors of large buildings with open elevator shafts, and the wire glass will

often lower the insurance rate. The glass should be a clear wire plate, for an obscure glass is undesirable, as the operator of the elevator should be able to see out from his car at all floors.

The signal lights and indicators should be placed immediately over each door and at a height not greater than nine feet. The numerals and hands of the indicator should contrast in color with the dial, for as elegant as a polished bronze indicator may be it is of little use, particularly when reflections of light strike its polished surfaces. The simpler the signal lights the better; nothing can be more satisfactory than a spherical globe of not less than seven inches in diameter with different colored lights in the upper and lower halves, one for "down" and one for "up."

The call-back bell should be placed at the point where the elevator starter will be stationed, and the night bell should be conspicuously located at the end of the elevator bank which is nearest to the

entrance of the lobby.

FLOORS IN CABS AND BEFORE DOORS.

The problem of floors in the elevators as well as in front of the doors in the lobby at each floor is important for several reasons. A material selected for these floors must be very durable. It must be non-slipping and must present a surface which can be easily cleaned and which will look well when clean. To fulfill these requirements there seem to be but three materials which can be used satisfactorily: loose rubber mats, rubber tile, or cork tile. Loose rubber mats, although cheaper to install than either of the other materials, are neither so economical nor satisfactory in the long run. Rubber tile or cork tile wear well, are easily cleaned and require no finished floor under them, while their non-slipping qualities are good.

Regardless of which one of these materials is used, a brass angle should be installed at the juncture between it and the marble or the tile floor. The non-slipping surface should run the full length of the elevator fronts, and not just in front of the doors, as serious accidents have occurred to people slipping in making a short turn onto a marble or tile

floor upon leaving the elevator.

The AMERICAN HOSPITAL DEVELOPMENT &

By EDWARD F. STEVENS

PART I.

THE establishment of the private hospital is nearly within living memory. The public hospital, however, dates back to the earliest times. The temple of Esculapius, recently excavated at Epidaurus, Greece, must have been the public hospital of that section. "Hotel Dieu," founded in Paris in 600 A. D., was a hospital as well as a workhouse and inn.

Burdett states that the earliest known hospitals were those in Greece, in the fifth century B. C. In 1877 he published a small volume containing a list of about two hundred cottage hospitals operating in England.

Taylor states that the village or small private hospital idea started in England about 1855, in a small building erected by Dr. Napper at Cranleigh. He also says that the first, or at least one of the first, of the cottage or small hospitals especially built for the purpose in America was the House of Mercy, at Pittsfield, Mass., occupied in 1875, only forty years ago. From this small start, the growth of the private as well as the public hospital has been tremendous.

In 1911, Emerson writes that "of the 2,547 hospitals in the United States, more than one-third have less than twenty beds and one-third from twenty to fifty." Of this number of hospitals, the increase in ten years (1901-1911) is forty per cent.

The official number of hospitals and sanitoriums in 1914 was seven thousand, housing one million persons, of which number five hundred and eighty thousand were patients.

I have mentioned just a few of these facts and figures to show what a tre-

mendous growth this branch of architecture has had within a decade.

HOW INFLUENCED BY THE EUROPEAN INSTITUTION.

While we, in America, would not consider the duplicating of any of the European institutions, nevertheless we can learn from them a great deal of the best hospital technique, particularly from the larger ones. Not one of these institutions, placed in our midst, would suit our conditions; but we can, by dissecting them, take the good points and apply them to our American needs. In one hospital we may find an ideal lighting system; in another, an ideal arrangement of beds and equipment; and in another, a new method of bathing the patients. In fact, there are very few institutions one may visit without obtaining some good idea of construction or equipment or treatment.

The European methods of treatment, nursing, and feeding are all different from those employed in the United States and demand different considerations in the housing of their sick.

The greater hospitals of northern Germany,—such, for instance, as the Eppendorf, the St. Georg, and the Barmbeck, at Hamburg, housing thousands of patients,—are built on the isolated plan; that is, the buildings are not connected with each other except by pipe tunnels, and the pavilions generally are only one or two stories in height. In nearly every case, however, there are one or two pavilions, for the care of post-operation cases, which are connected with the operating building; but, for the most part, the patients are taken overground

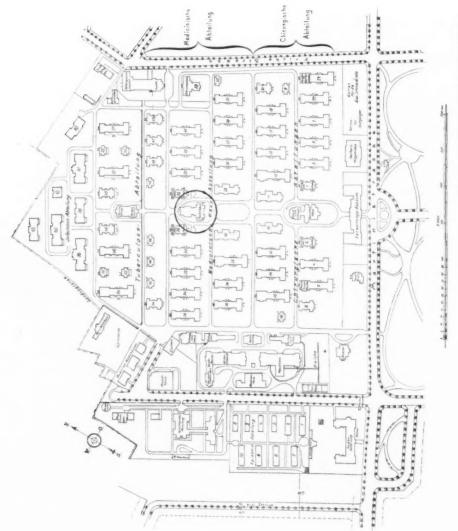


FIG. 1. GENERAL PLAN, EPPENDORF HOSPITAL, HAMBURG, GERMANY.

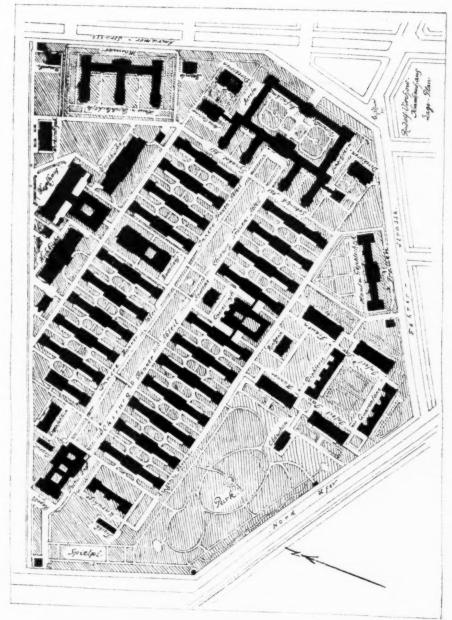


FIG. 2. GENERAL PLAN, RUDOLPH VIR. CHOW HOSPITAL, BERLIN, GERMANY.

from one building to another, be it winter or summer.

The food, also, is prepared in kitchens at a distance from the patients' buildings, and the food is carried overground in heated cars from kitchen to ward building.

In southern Germany, one will find hospitals on a similar plan, with enclosed connecting corridors, as at the Munich-Schwabing, one of the finest hospitals in

all Europe.

As one goes north into Scandinavia, the connecting corridor is again found, notably in the new Bispebjerg at Copenhagen. This combines the openness of the German and the connectedness of the American hospitals, as in this institution there are semi-underground corridors through which all patients, food and supplies are transported from building to building.

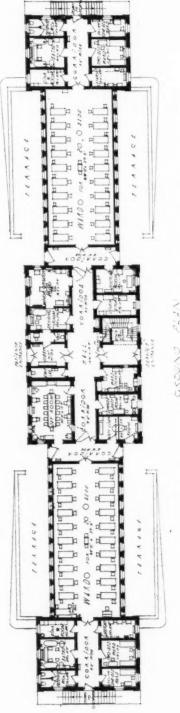
The newer hospitals in France are of a different type, planned to meet the needs as expressed by the medical and

nursing profession.

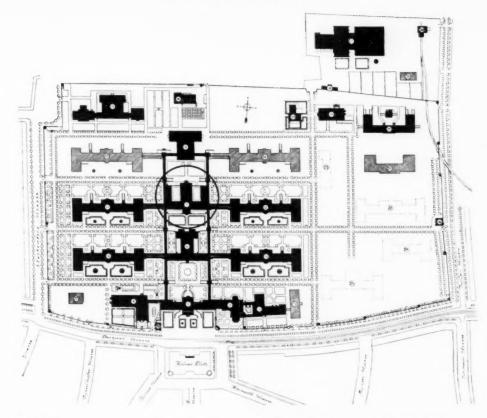
The larger hospitals on the Continent, as a general thing, are supported entirely by the Government, while in Great Britain they are supported principally by subscriptions and donations.

NEED OF SPECIAL PREPARATION FOR DESIGNING HOSPITALS.

The progressive European countries, in their efforts to care properly for the sick, have been the means of developing specialists in every branch of surgery, in ascertaining the best surgical technique; of medicine, in studying the causes and beneficial therapeutic treatment; and of architecture, in providing the proper housing and equipment to carry out these theories. The different professions confer and work together for the best result to the patient. No expense is spared to achieve the best ends, and architects are devoting their lives to one line of thought (men like Ruppel, the architect of the St. Georg and the Barmbeck; Hoffmann, the architect of Virchow, and Schachner, architect of Munich-Schwabing) to discover and design the highest type of building and equipment to meet the advanced needs and discoveries of the



BERLIN, GERMANY SURGICAL PAVILION, RUDOLPH VIRCHOW HOSPITAL, GROUND FLOOR PLAN OF



- Chapel. Sisters' building. Administration building and

- Male out-patients' building. Female out-patients' build Female out-patients' buildi 13. Male patients' buildings. 14. Female patients' building Disinfecting building and law

- dry. 16. Garden and workshop.
- Machinery building.
 Animal experiment building.
 Pathological building
 Segregation building.
 Contagion building.
 Skin and sex disease building.
 Children's building.
 Children's building.

- Gynecological building

- Gynecological building
 Janitors' quarters.
 Director's residence.
 Public lavatory.
 Main administration building
 and residence.
- Coal house.
 Building for help of electric plant.

FIG. 4. GENERAL PLAN, MUNICH-SCHWABING HOSPITAL, MUNICH, GERMANY. Richard Schachner, Architect.

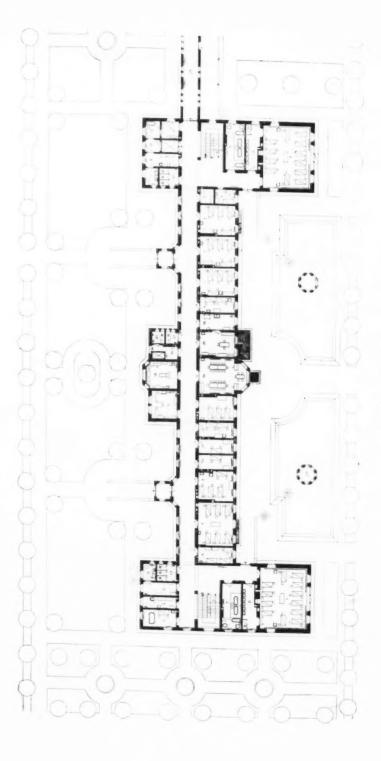
medical profession. It is these new discoveries, innovations and details that we can embody in our twentieth century American hospital; but the planning, as a whole, must be done to fit our conditions of service, finance, and climate.

Unlike most architectural problems, the plan of the hospital is the strongest factor in the design; for the sunlight, the shade, and the air-in fact, the entire environment-have their vital bearing on the main feature of the hospital, viz: the care of the patient. While the design should never be overlooked, the plan should hold at least eighty per cent. of importance of the entire structure; and if the plan is right, we should be able to clothe it properly.

The planning of an efficient, up-to-theminute hospital needs the combined knowledge of architecture, medicine, business, and art. The constant change in treatment of disease produces a demand for new departments and new conditions in the plan. A few years ago the pneumonia patient was kept in a warm room, free from draughts of cool air. while today that same patient will be placed in the open air.

The campaign against the "white plague" has led not only the medical man but the public at large to demand outdoor conditions, and the sleeping porch is the general rule rather than the exception in the modern country house.

The discovery that nearly all conta-



Pavillon für innerlich Kranke, Medizinische Abteilung A. Grundriss des Erdgeschesser

 Krankentimmer. 1a. Isolierzimmer. 2. Waschraum. 3. Krankenbäder. 4. Wärterzimmer. b. Gerätraum. 6. Danerbad. 7. Lagoramu. 2. Gerüferaum. 9. Päkalienentlerrung. 10. Krankenbörte. 11. Jashrideraum. 12. Autschnigszimmer. 13. Ankleideraum. 14. Tagraum. 15. Stationszimmer. 16. Spolikohe. 17. Laboratorium. 15. Lintersachungszimmer. 19. Tomeuraum. 20. Schwesternabort. 21. Personalabort. 22. Laftenführungshüsschen. 33. Nerbifuhungsgang. FIG. S. PLAN OF WARD UNIT, MUNICH-SCHWABING HOSPITAL, MUNICH, GERMANY. RICHARD SCHACHNER, ARCHITECT.

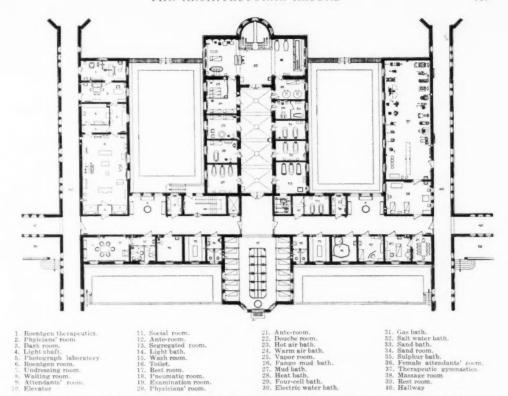


FIG. 6. GROUND FLOOR PLAN, MEDICAL TREATMENT BUILDING, MUNICH-SCHWABING HOSPITAL, MUNICH, GERMANY.

Richard Schachner, Architect.

gious diseases are transmitted by contact and very few by "air-borne" infection made the planning of our contagious hospitals an entirely different problem.

Modern asepsis has largely changed the demand of the surgeon. The development of preventive medicine and therapeutic treatment for the relief of the once-considered "chronic" cases is giving back to the world useful people that were a care and a nuisance.

The modern care of the psychopathic patient brings new demands for the hospital architect.

All these conditions, and many more, must be constantly borne in mind. We should not wait for the surgeon, the medical man, and the alienist to tell us how to plan; but with them we should study the conditions and together should meet them in a rational way.

From the administration end we should so plan that as little friction as

possible will be felt in administering the affairs of the institution. As some one once said, "it is not so necessary to watch the entrances of an institution as to watch the exits." In this department standardization should be planned for and practiced.

The planning of the kitchen, the diet kitchen, and the serving kitchen, so as to properly prepare and serve the food to the patients and at the same time not to disturb, by too close proximity, the quietness of the patients, is not the least important feature; for good food, properly served, goes a long way toward ultimate recovery.

The utilities, such as sink room, baths, toilets, surgical dressing room, and the like, should be carefully planned as to location.

EXAMPLES OF EUROPEAN PLANNING.

Take some of the best-known and bestequipped hospitals in Europe and com-

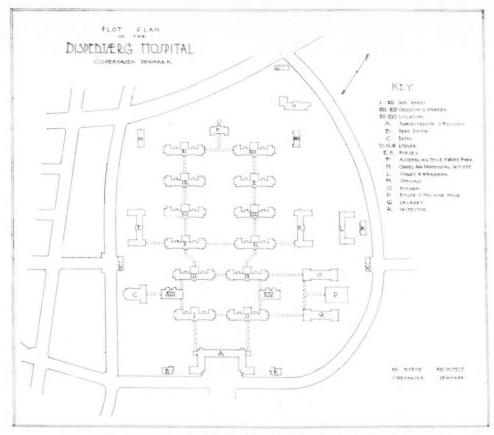


FIG. 7. GENERAL PLAN, BISPEBJERG HOSPITAL, COPENHAGEN, DENMARK.
M. Nyrop, Architect.

pare them with a few of our newer hospitals.

The Eppendorf at Hamburg, built about 1889, with a capacity of about two thousand beds, is of pure pavilion type, with grounds of one hundred and thirty-six acres. It consists of one hundred separate buildings, eighty-five of which are for the reception of sick. The major portion of these buildings is only one story in height. The operating and medical buildings occupy the central axis (Fig. 1), and it will be noticed that the bath-house (enclosed in circle) occupies more space than the surgical building (directly on axis with the entrance).

The Rudolph Virchow Hospital at Berlin (Fig. 2), completed in 1907, with a capacity of two thousand beds, is one of the largest general hospitals today and, with all its surgical facilities, a large unit is devoted to bath and medical treatment

The ward units of both the Eppendorf and the Virchow are but one story in height, with the floor level so arranged that the patients can be wheeled overground from one building to another, and the convalescents can go, with ease, from the ward to the gardens which, with all German hospitals, are beautifully laid out and cared for, with benches, pavilions, etc.

The ward unit of the Eppendorf has the service at the ends of the building; while the Virchow has the service portion at the center and the two ends, with the two twenty-bed wards between, and with the day-rooms for patients between the wards and central service (Fig. 3).

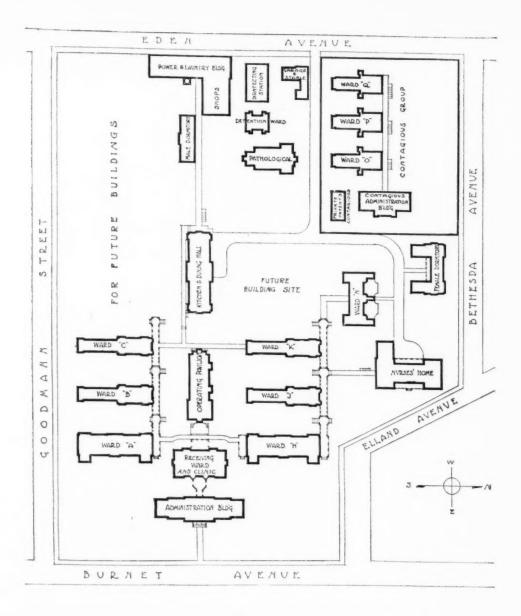


FIG. 8. VIEW AND GROUP PLAN OF THE NEW GENERAL HOSPITAL, CINCINNATI, OHIO. SAMUEL HANNAFORD & SONS, ARCHITECTS.

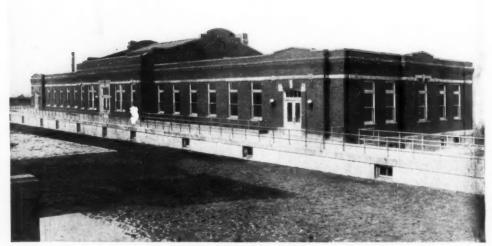


FIG. 9. KITCHEN BUILDING—NEW GENERAL HOSPITAL, CINCINNATI, OHIO. Samuel Hannaford & Sons, Architects.

In the Munich-Schwabing at Munich (Fig. 4), the ward unit is much more complex. In general plan it differs from nearly every large hospital on the Continent, inasmuch as all buildings are connected by corridors. Parallel lines of corridors run north and south, passing from the administration building, past the operating and medical treatment buildings, to the domestic unit at the extreme north. The ward unit (Fig. 5) is

arranged with small wards of not more than eight beds each, with the necessary baths, laboratories, day rooms, and treatment rooms for each unit.

This institution has one of the bestequipped medical or bath departments of any hospital on the Continent, devoting much more space to this than to the surgical department (Fig. 6). Some of the baths here supplied are hot air, vapor, mud, electric, gas, sand, and sulphur

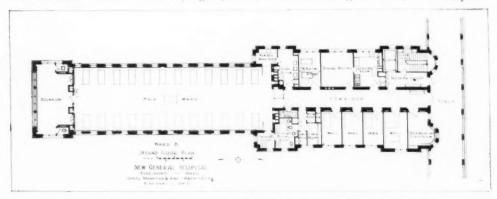


FIG. 10. WARD UNIT PLAN-NEW GENERAL HOSPITAL, CINCINNATI, OHIO.
Samuel Hannaford & Sons, Architects.



FIG. 11. WARD BUILDINGS "C" AND "B"—NEW GENERAL HOSPITAL, CINCINNATI, OHIO. Samuel Hannaford & Sons, Architects.

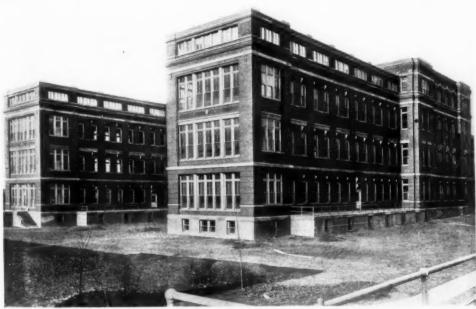


FIG. 12. REAR VIEW, WARD BUILDINGS "J" AND "K"—NEW GENERAL HOSPITAL, CINCINNATI, OHIO. Samuel Hannaford & Sons, Architects.



FIG. 13. INTERIOR OF ONE OF THE WARD BUILDINGS—NEW GENERAL HOSPITAL, CINCINNATI, OHIO.

Samuel Hannaford & Sons, Architects,

baths, with accompanying rest rooms and Roentgen-ray and mechano-therapy departments—in fact, everything that science has dictated for the alleviation of human suffering.

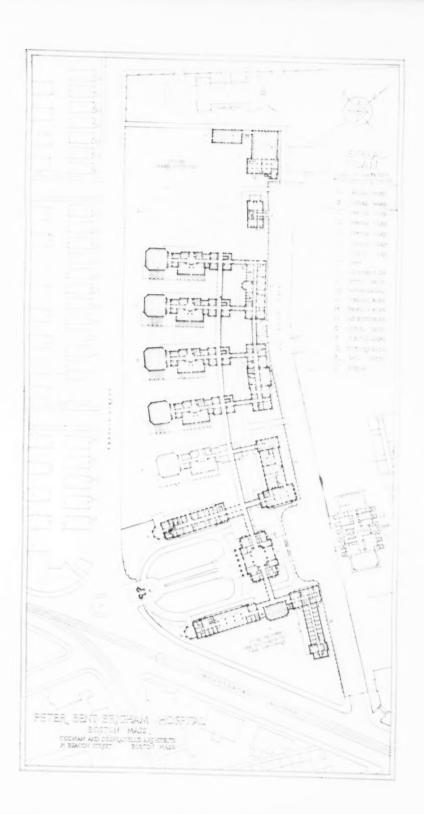
One of the latest Scandinavian hospitals, the Bispebjerb (Fig. 7), at Copenhagen, opened in 1914, combines many of the best features of the German and English models. Located on Bispebjerb (i. e., Bishop's) Hill, which slopes gently toward the south, in general appearance it is a series of two-story pavilions. The semi-basement corridors are so ingeniously screened by plantings and terraces as to be almost entirely hidden. These corridors, which are well-lighted, connect all buildings; and all patients, as well as all food and supplies, are carried through them.

EXAMPLES OF AMERICAN PLANNING.

The American hospitals, as a whole, are hardly comparable with the best European examples, for the reason that nearly every great city, county, or state hospital has been the gradual outgrowth

of small beginnings. While many good things may be found in nearly every hospital, it is very rarely that a complete great hospital has been planned, executed, and administered within one generation. Exceptions to this rule are the Cincinnati General, at Cincinnati; the Peter Bent Brigham, at Boston; the Henry Ford, at Detroit; the new City and County Hospital at San Francisco, and a few others scattered throughout the country. There are many, of course, which have new and complete sections or ward units.

The Cincinnati General Hospital (Fig. 8), built in a suburb of Cincinnati, is one of the largest general hospitals in the United States. Careful study of the best types of European hospitals is noticeable at every turn. The isolated kitchen (Fig. 9) and power plant here employed are found among the best European institutions. The unique ward plan (Fig. 10) combines the best of European and American ideas. The efficiency of the English toilet tower is



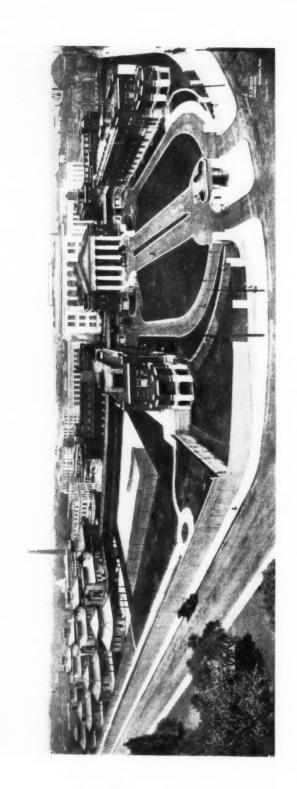
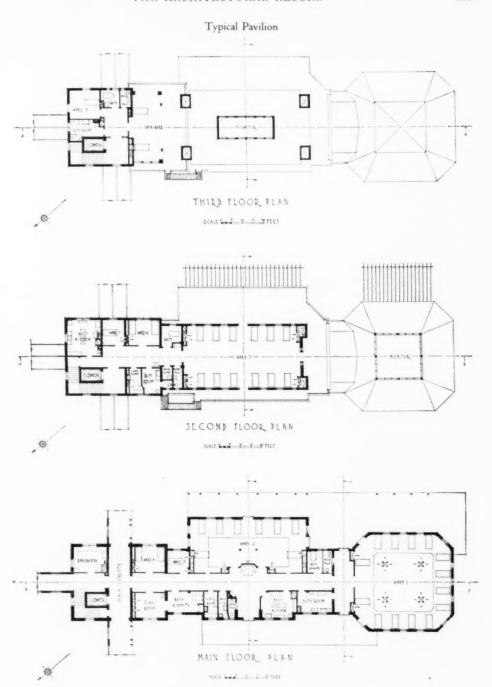


FIG. 15. GENERAL VIEW, PETER BENT BRIGHAM, HOSPITAL, BOSTON. CODMAN & DESPRADELLE, ARCHITECTS.



FIGS. 16, 17 AND 18. FLOOR PLANS, PETER BENT BRIGHAM HOSPITAL, BOSTON.

Codman & Despradelle, Architects.



FIG. 19. INTERIOR PAVILION "C," PETER BENT BRIGHAM HOSPITAL, BOSTON, MASS.

Codman & Despradelle, Architects.



FIG. 20. INTERIOR OF WARD, PAVILION "C," PETER BENT BRIGHAM HOSPITAL, BOSTON, MASS.

Codman & Despradelle, Architects.



FIG. 21. AIRING BALCONY, PAVILION "C," PETER BENT BRIGHAM HOSPITAL, BOSTON, MASS.

Codman & Despradelle, Architects.



FIG. 22, GENERAL VIEW, OHIO VALLEY GENERAL HOSPITAL, WHEELING, WEST VIRGINIA.

Edward F. Stevens, Architect.

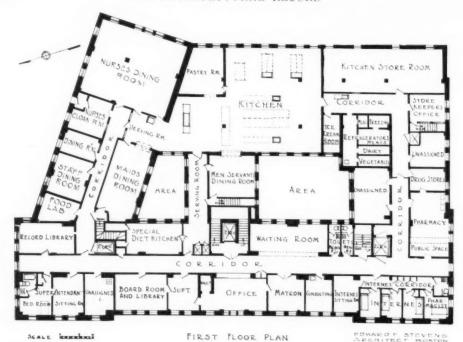


FIG. 23. PLAN OF FIRST FLOOR, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA. Edward F. Stevens, Architect.

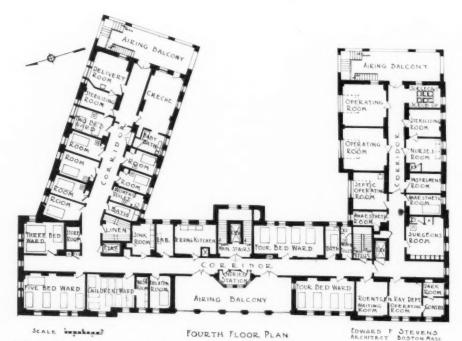


FIG. 24. PLAN OF FOURTH FLOOR, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA. Edward F. Stevens, Architect.

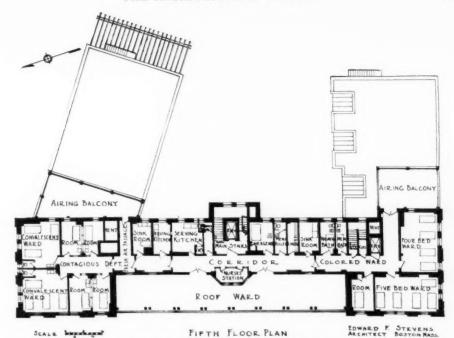


FIG. 25. PLAN OF FIFTH FLOOR, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA. Edward F. Stevens, Architect.



FIG. 26. AIRING BALCONY, FIRST, SECOND AND THIRD FLOORS, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA.

Edward F. Stevens, Architect.



FIG. 27. MALE WARD, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA. Edward F. Stevens, Architect.



FIG. 28. CHILDREN'S WARD, OHIO VALLEY GENERAL HOSPITAL, WHEELING, W. VA. Edward F. Stevens, Architect.

obtained without cutting off light and air. The duty or work room for nurses is centrally located for most efficient ser-The elevator and staircases are placed in a separate corridor, minimizing the noises. The general ward (Figs. 11, 12, 13), of twenty-four beds, is supplemented on each floor by three singlebed wards and treatment wards or sur-Adjoining the gical dressing-rooms. serving kitchen is a generous-sized dining-room for convalescent patients. A large day room or solarium is provided on each floor, and a roof ward on each building, giving ample opportunity for outdoor treatment.

Peter Bent Brigham Hospital (Figs. 14 and 15), one of Boston's most recent and best-studied hospitals, situated, as it is, in close proximity to the Harvard Medical School and other special medical institutions, lends itself to special teaching and research work.

The ward unit (Figs. 16, 17, 18, 19, 20, 21) is based on the terraced pavilion plan, affording the maximum amount of light and air to all patients. A spacious airing balcony upon every floor, so planned as not to shade any other floor, gives outdoor space for all patients.

The domestic building, surgical buildings, nurses' residence, and out-patients' building are well grouped around the administration building which, in itself, is splendidly planned for the purpose.

This hospital has a capacity of two

hundred and twenty-five beds, with every facility for scientific research.

The Ohio Valley General Hospital (Fig. 22) was built on one of the many hills of West Virginia, which made it necessary to utilize the various grades of the streets surrounding the site. An almost precipitous cliff at the north determined the outline of the north wing.

The hospital is a decidedly block type, self-contained institution. It is planned to care for all departments of a general hospital-out-patient, accident, surgical, medical, maternity, children's, contagious -as well as for the segregation of colored patients. It is also provided with heating, lighting and refrigerating plants, as well as a distilling plant for distilling all the drinking water and water used in connection with the surgical departments.

In planning this institution, it was decided to have no wards larger than eight beds, as a better segregation of cases could be obtained than by using large wards. This being a general hospital, both private and charity cases are cared for.

Provision is made on every floor for airing balconies (Figs. 24 and 25) so that all patients can be wheeled into the open air when desired. A large roof ward is provided on the upper story.

The combining of the contagious department with the general hospital within the same walls is practiced here, without any serious complications or cross

infections.

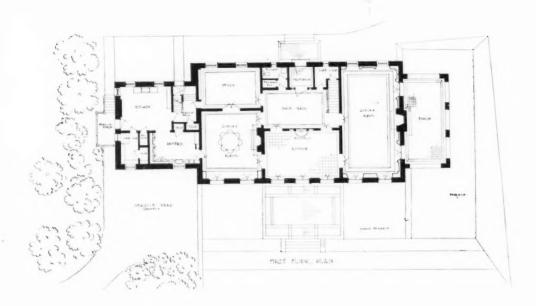


SUMMER RESIDENCE OF E. H. GOLD, ESQ., HOLLAND, MICH. TALLMADGE & WATSON, ARCHITECTS.

PORTFOLIO OFCVRRENT ARCHITECTVRE







VIEW AND PLAN OF FIRST FLOOR—COUNTRY HOUSE OF CHARLES M. RICE, ESQ., NEAR ST. LOUIS. LA BEAUME & KLEIN, ARCHITECTS.



HALL-COUNTRY HOUSE OF CHARLES M. RICE, ESQ., NEAR ST. LOUIS.

La Beaume & Klein, Architects.



LOGGIA—COUNTRY HOUSE OF CHARLES M. RICE, ESQ., NEAR ST. LOUIS. La Beaume & Klein, Architects.

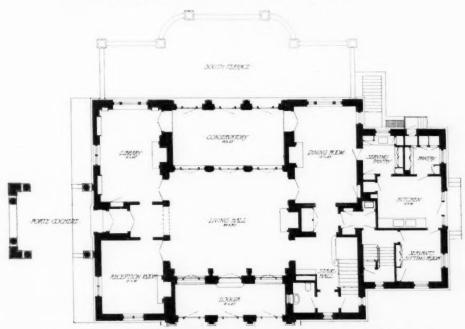




VIEW AND FIRST FLOOR PLAN—RESIDENCE OF PHILIP H. McMILLAN, ESQ., GROSSE POINTE, MICH. ALBERT KAHN, ARCHITECT.



RESIDENCE OF ALBERT L. STEPHENS, ESQ., DETROIT, MICH. George D. Mason, Architect; Albert C. McDonald, Associate.



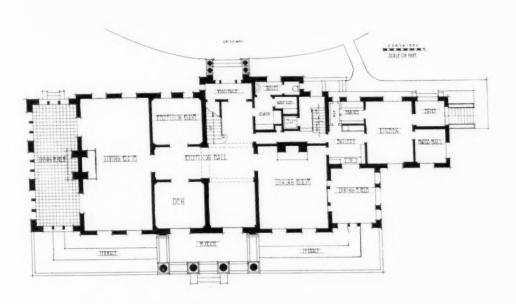
FIRST FLOOR PLAN-RESIDENCE OF ALBERT L. STEPHENS, ESQ., DETROIT, MICH. George D. Mason, Architect; Albert C. McDonald, Associate.





VIEW AND FIRST FLOOR PLAN—RESIDENCE OF E. C. MUELLER, ESQ., DAVENPORT, IOWA. TEMPLE & BURROWS, ARCHITECTS.

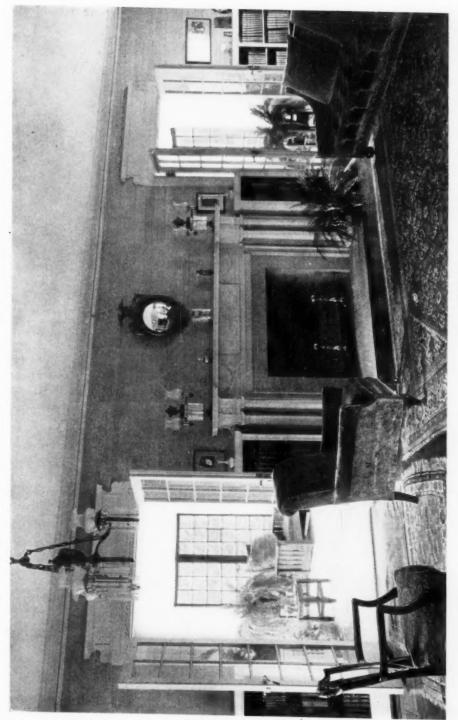




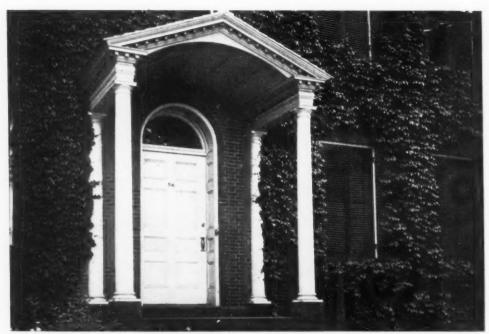
VIEW AND FIRST FLOOR PLAN-RESIDENCE OF JOHN F. L. CURTIS, ESQ., HIGHLAND PARK, ILL. H. R. WILSON & CO., ARCHITECTS.



RESIDENCE OF J. A. MEELROY, ESQ., SOUTH ORANGE, N. J. DAVIS, McGRATH & KIESSLING, ARCHITECTS.



LIVING ROOM—RESIDENCE OF J. A. McELROY, ESQ., SOUTH ORANGE, N. J. DAVIS, McGRATH & KIESSLING, ARCHITECTS.



DOORWAY OF THE WATKINSON HOUSE, MIDDLETOWN, CONN.

COLONIAL ARCHITECTVRE IN CONNECTICVT Text and Measured Drawings by Wesley Sherwood Bessell

PART IV.

OLONIAL doorways survive in great variety of design and furnish interesting material for study. Viewing them with critical attention, one will note that, with respect to paneling, the doors are for the most part quite dissimilar. The panels generally vary in size, and so also do the stiles and rails.

The rails usually differ in width from top to bottom; that is, there is a gradual increase of width beginning at the top rail and ending in the bottom rail. Such are the rails in the door of the Platt house at Merryall. Here the difference is marked and very decided; the same is true of the panels themselves. This variation has a pleasing effect, relieving the monotony of equal rails and

panels. In the door of the old Duke of Cumberland Inn, at Rocky Hill, the rails are all of a size; but the panels are greatly varied, the bottom panels being formed by an interesting curved rail. The doorway to this historic inn has the circular markings, in the frame, of a bullet fired by the Colonial soldiers while passing, who, taking delight in puncturing the sign which hung over the door, missed their mark in this instance. Of further interest is the fact that the brick used in this building were the first made in America. They were made on the ground nearby. The color, while not so charming as that of the imported brick, is very good, and the texture is excellent. Taking up the circular-headed, masonry-set doorways, there are three very good ones at Middletown, Connecticut. The one in the Captain Joseph Alsop house, on Washington Avenue, has side and fan lights of a different design from the general run, and is very pleasing in appearance. A good deal of the interest attaching to it is due to the blinds that are always a desirable factor. The house was built about 1803.

The doorway to the Watkinson house, on Main Street, built about 1802 for John Revel Watkinson, is simple in composition, but has a fanlight of distinctive character and a well paneled jamb, the paneling corresponding to the panels in the door itself.

The third doorway is that of the Ward



DOORWAY OF THE PLATT HOUSE, MERRYALL, CONN.



DOORWAY OF THE DUKE OF CUMBERLAND INN., ROCKY HILL, CONN. BUILT OF FIRST BRICK MADE IN AMERICA.

house, on South Main Street. Here again the shutters play an important part, as they add color. The fanlight has the painted eagle, and the door has a wrought iron knocker, similar in design to those of brass with which we are familiar. It is a very quiet, unpretentious door, but an effective part of the picture; and a picture is what architecture is supposed to be.

The Stiles doorway at Southbury, Connecticut, is refined in its detail and has for a side light an ordinary small window. The diamond-shaped enrichments in the frieze are curious because of their scalloped edges; the sinkage is very slight and the triglyph, so to speak, in which the diamond is worked, has a very slight projection. This motif, it will be noted, repeats over the door head. The paneled soffit of the porch hood is carried out in this manner very often in Colonial examples. The seats at the sides are modern.

The Savage house doorway, at Cromwell, has had a hood built over it and



DOORWAY OF THE ALSOP HOUSE, MIDDLETOWN, CONN.



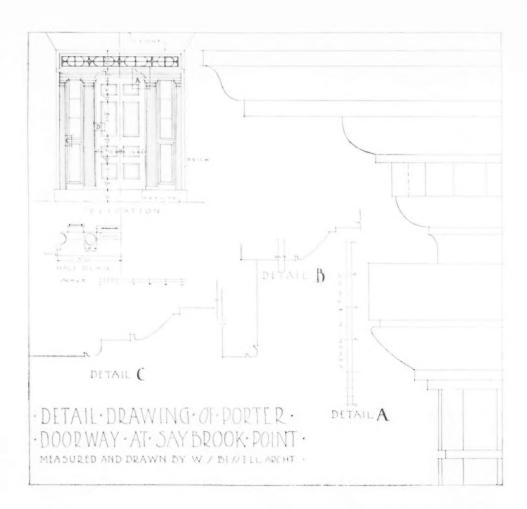
DOORWAY OF THE STILES HOUSE, SOUTHBURY, CONN.

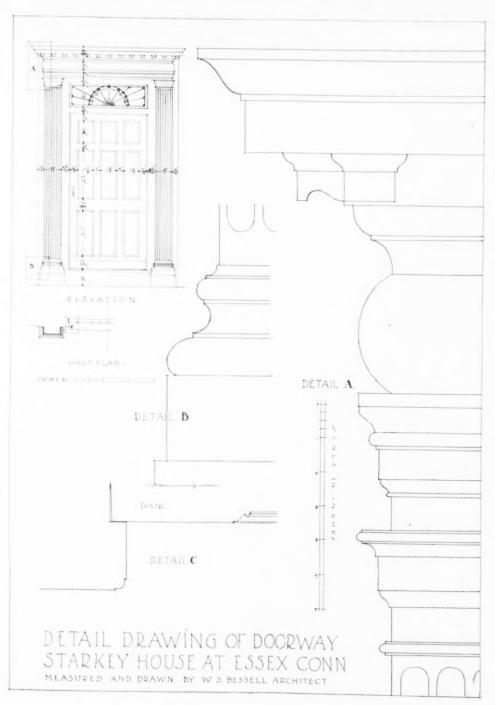


DOORWAY OF THE SAVAGE HOUSE, CROMWELL, CONN.



DOORWAY OF THE L'HOMMEDIEU HOUSE, CROMWELL, CONN.

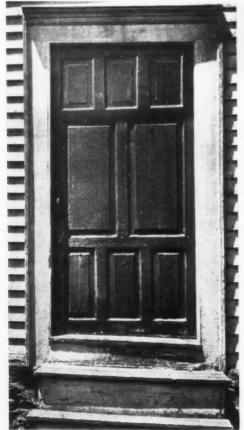




DETAIL DRAWING OF DOORWAY OF THE STARKEY HOUSE.

a new five-paneled door in place of the old one. Aside from this the doorway is in its original condition. It is similar to some of the Weathersfield doorways. Still another doorway in Cromwell is that in the L'Hommedieu house. The pilasters here, while not in proportion according to their height, are interesting because of the small bands which break up what otherwise would have been a long, narrow surface. Such bands are infrequent in wood work.

The side door of the old "Glebe" house in Woodbury, unaltered and in the original state, was built in 1771. The panels of the door are changed in their relations, one to the other, by placing three panels across the top portion, two at the centre, and repeating the three again at



SIDE DOOR OF THE OLD "GLEBE" HOUSE, WOODBURY, CONN.



DOORWAY OF THE TAYLOR HOUSE, MILFORD, CONN.

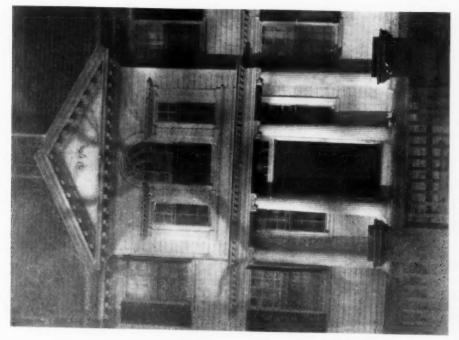
the bottom. It was in this house, in conference, that the first Episcopalian bishop was selected for the State of Connecticut, the first Episcopalian bishop in America. The corner board is of interest, being different in type from those usually applied to Colonial houses, except in certain localities; very broad, with the moulding returning across at the top and down on the front side.

The Sheldon doorway, at Litchfield, of a type more pretentious with its two-story motif, can boast of more expenditure of wealth than most of those shown, and was the pattern for many similar

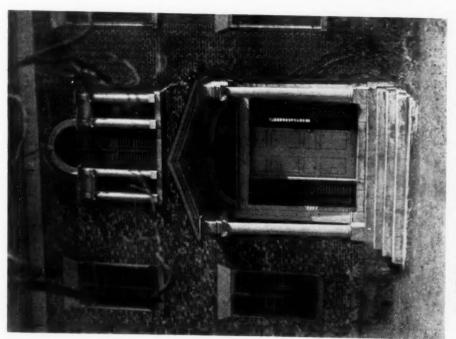
designs.

The Starkey house, at Essex, with a beautifully paneled door and fanlight, all composed and set into the pilaster treatment, is noteworthy; different from all others, yet surely Colonial, it is very well designed. The entablature, not broken over the pilaster but carried straight across, is rather unusual for this type of door.

The Porter doorway, at Saybrook Point, was illustrated from a photograph



DOORWAY OF THE SHEDON (?) TAVERN, LITCHFIELD, CONN.



DOORWAY OF THE NORTON HOUSE, GOSHEN, CONN.

in a preceding article (June, 1915, page 555). It is here shown in measured detail. The details, as I said before, are heavy, but could with a little thought be refined and made very delicate.

After these came the doorways of the Classic period, of which the Taylor house doorway is a good example. The paneling and beaded moulding in the pilasters are characteristic of that period. Refinement was gradually cast aside for heavy detail and large columns, mostly of a blocky nature, became more and more frequent towards the end of the

Classic period, which was followed by an interval of architectural chaos.

During the Colonial era the doors were placed where their usefulness was most needed, in the centre usually for the main entrance. Other doors were placed where needed for convenience. What an ideal thing it is to picture the door leading directly from the dining room out onto the lawn or into the garden. That is what was done then, and why not do it now? Make your garden come into the house through the smaller doors, not necessarily the front door.



DOOR OF THE WARD HOUSE, MIDDLETOWN, CONN.



Personal Reminiscences of CHARLES FOLLEN MCKIM

By Glenn Brown



Mc Kim and the Purk Commission

SOME time early in 1899, soon after I became Secretary of the American Institute of Architects, I was introduced to McKim at the Century Club, New York. Asking several of the artistic members to join us, he retired to an easy corner, where the possibilities of a betterment of the fine arts were discussed for several hours.

In this connection I lauded the beauties of the L'Enfant plan of Washington City. I had been studying this plan in connection with the history of the United States Capitol, which I was writing at the time, and urged the feasibility of returning to it in the future development of the city. The radial streets, location of important buildings, vistas and reciprocity of sight between points of interest, together with the intelligent and artistic treatment of the Mall, making the city a harmonious artistic composition, were brought to the attention of McKim and he became very much interested, questioning me on various details.

The discussion brought out the fact that for seventy years or more the plan L'Enfant and Washington had left us had been ignored in the haphazard placing of buildings and the individual treatment of parks, so that the city was fast losing its character as an artistic composition. Mc-Kim forcibly expressed his regret that this great plan should be destroyed by indifference and want of knowledge. Then we discussed the great need of a commission to study and plan a scheme for the future growth of the National Capital. I left him determined to make a demonstration that would arouse the attention of thoughtful people to the crime our nation was committing.

The convention of the American Institute of Architects, to be held in Wash-

ington in 1900, was considered the proper occasion to bring this question to the attention of Congress and at the same time arouse the interest of the people.

Robert S. Peabody, who was president at that time, heartily endorsed the idea. Six or seven months before the convention we began mapping out a plan and gathering data and information for the speakers and securing prominent architects and landscape architects to study and submit papers to the convention. All sessions of the convention were arranged so they had a bearing upon city development. The newspapers of Washington gave columns to the subject. The government considered the papers read at this convention of sufficient importance to publish them, thoroughly illustrated, as a public document. The volume was in such demand from this country and Europe that the edition was soon exhausted and now it is a rare document.

Senator McMillan, Chairman of the District Committee of the Senate, upon the question being brought to his attention by Charles Moore, his secretary, now Chairman of the National Fine Arts Commission, appreciated its importance and promptly requested a committee of the Institute to confer with him upon the subject. After this hearing the Senator determined to present a joint resolution authorizing the appointment of a commission to study the future development of the city. As the House would not join with the Senate, although earnestly urged to do so, it was finally passed as a Senate measure. Following this action of the Senate a request came that the Institute suggest names for a commission. The advice of the Institute secured the appointment of the Park Commission-Burnham, McKim, Saint

Gaudens and Olmsted. I had a long talk with McKim, when he came to Washington to attend one of the earlier meetings of the commission. He was already enthusiastic on the beauty and magnitude of the problem. His mind was centered, as was usual with him, on this one topic. I gave him material bearing upon the history of the city which I had collected for my history of the United States Capitol Building.

After a thorough study of Washington City and the surrounding country, the commissioners made a trip to the large estates on the James and Potomac to saturate themselves with colonial feeling and made a visit to Europe where they studied the streets, parks, buildings and planting of the great cities abroad. They then established a drafting force and office for this special work over the offices of McKim, Mead and White in New York.

In this office the designing and drawing of the proposed development of Washington went on under McKim's direction, and from whispers I have heard his private affairs were ignored at this time.

The commission had never considered the problem submitted to them and had only a limited knowledge of the city, its history and surroundings, when they began their labors. They were instructed to devise a scheme for the future growth of the city without reference to what had been done. It is interesting to know that after long study they recommended that the treatment of the center of the city and the grouping of buildings should return to the plan of L'Enfant. Where reclamation of the Potomac marshes added to the park area, they advised that it should be designed in harmony and form a part of the original plan. McKim, all agree, was responsible for the design of the Mall section of the plan, the central and most important feature upon which the whole composition rested.

The general scheme of the Park Commission* contemplated a vista between formally planted trees from the Capitol to the Washington Monument, with rows of classical buildings, 450 feet from the axis as shown in L'Enfant's plan. The commission extended the axis through the Monument, over the newmade ground to the Potomac River, where they located the Lincoln Memorial.

The statue of Grant was placed in an open square at the foot of the Capitol grounds at the beginning of the east and west open vista. There was a cross vista north and south from the White House over the Monument garden to a monument to the Constitution Makers. The Washington Monument had not been placed as shown by L'Enfant, at the intersection of the axes from the Capitol west and from the White House south. McKim's skill and genius are shown in his treatment of these two axes so as to again bring the Washington Monument into the composition.

The treatment of the base and surroundings of the Washington Monument, one of the most important elements in the plan, the center of the composition, had given McKim and other members of the commission much thought and study without arriving at a satisfactory solution. It was in Italy that McKim saw an obelisk standing on a horizontal terrace, when he exclaimed, "That is the treatment for the base of the Washington Monument."

The other commissioners rejoiced, for a solution had been discovered. Their plans show this great horizontal terrace, 1,200 feet long, befitting the dignity and scale of the Washington Monument, and bringing it in harmony with the terraces of the Lincoln Memorial now being erected on the shore of the Potomac.

The Park Commission drawings were first publicly exhibited in the Corcoran Gallery, Washington. McKim was not satisfied with the colors of the wall or the height of the ceiling in the exhibition room and felt that they would destroy the effective display of the drawings. For this reason the walls and the background were draped and a false ceiling of draped unbleached cotton was put in to obtain what he considered the proper effect.

^{*}The more important plans and drawings of the commission were published in the Architectural Record for May, 1902, in an article by Montgomery Schuyler entitled "The Art of City Making," which reviewed the work of the commission.

The locations of the drawings on each side of the room were studied in the office and diagrams made showing the place for each drawing. After many of the drawings were hung according to the diagram McKim concluded that the scale of one interfered with the scale of another and that the color in some overshadowed and destroyed more delicate neighbors.

With him to see an error-and no one was quicker to see or better able to judge an artistic fault-was to rectify it, no matter how great the trouble to himself or his assistants. Although Roosevelt was to open the exhibition to the public the next day, we all went earnestly to work changing and rehanging the drawings under McKim's directions as to color and scale, and this rearrangement was finished in the early morning hours to his satisfaction, while we were all rejoicing in our labor, as it added vastly to the value and character of the exhibition. The platform on which models of the city were shown was raised so the models could only be seen from the ordinary eve line. In the morning the value of the artificial lighting was studied and modified to suit each drawing

The time of the opening was upon the party and the rooms were not cleared of paper and other debris. The building force was actively engaged in this work, but could not apparently get through in time. McKim, several prominent architects and a noted physician, a friend of McKim, all lent a hand cleaning the trash out of one door as Roosevelt entered with many of his Cabinet and Senators at another door. McKim retired, leaving the official descriptive part of the exhibi-

tion to Burnham and others.

Roosevelt from this occasion gave his hearty support to the Park Commission plan. This plan was approved by the Senate through the efforts of Senator McMillan, but was never approved by the House, principally because of Speaker Cannon's opposition. For this reason it never became a legal plan for the future development of the city. But it immediately became a great moral force, producing results in the character and location of monuments and buildings and in the treatment of parks.

Although there have been constant and powerful efforts to change material features of the scheme in the last twelve years, these efforts have been uniformly unsuccessful because of the moral in-

fluence of this plan.

One of the first moral effects of the scheme was the removal of the railway station from the park. The commission was instructed by Senator McMillan that any suggestion they had to make or any design they should submit for the future treatment of the Mall must take into consideration the location of the Pennsylvania Station as a settled fact, recent legislation having given the railroad company four squares across the Mall, cutting the Mall into two parks between the Capitol and the Washington Monument. The commission was told that as the station site was a fixture and could not be moved, it must be included in any design submitted. Burnham, the chairman of the new commission and the architect for the new station, had already prepared sketches to cover the four squares with a new station. McKim, who was studying this section of the plan, soon saw that nothing satisfactory could be done with the Mall if the station cut the park into two sections. McKim saw that the new station would destroy the continuity of the park and separate by a positive barrier the Washington Monument from the Capitol, thus obliterating the noble vista contemplated in L'Enfant's plan.

Burnham saw that the beauty and value of his work as commissioner would be lost if he carried out his contemplated scheme as architect of the railway. He was broad enough to see that the value of the park was more important than the location of the railway station. He immediately had a conference with President Cassatt to discuss the importance of the park as a national asset and the impossibility of securing good results if the station divided it into two parts. At the first conference, while Cassatt ridiculed the idea of the railroad giving up a large tract of land just secured in the center of the city, he promised to give it consideration. At the last meeting he promised to exert his influence to move the station.

Senator McMillan gave way to the



THE L'ENFANT PLAN OF WASHINGTON, D. C.

ideas of the commission and secured the necessary legislation to move the station. This most important step in the future Capitol could never have been accomplished without the active co-operation of the broad-minded statesman and the cultured railway president, both working for the public good, urged to the service by a commissioner like McKim, clearsighted, mild, persistent, seeking the best without thought of the troubles to be conquered, and by Burnham, open-minded, forceful, and clear in his presentation.

This concession was secured before the plan was made. Soon after the Park Commission report was presented, difficulties arose in the location of new build-

ings and monuments.

Real estate and other interests exerted themselves to secure structures where they would benefit surrounding property and opponents strove to deviate from the scheme simply to destroy the future possibility of carrying out the plan.

The American Institute of Architects,

being the father of the Park Commission, has from the beginning opposed any deviation from the design in park treatment or the location of monumental structures. They have considered it an important part of their work in the public interest.

McKim entered heartily into all the campaigns of the Institute to prevent the

marring of this plan.

The first move, destructive of the scheme, was to place the Agricultural Building in the center of the Mall, between the Capitol and the Washington Monument, thus destroying the reciprocity of sight contemplated in the L'Enfant plan, forgotten for two generations, but reinstated in the Park Commission plan.

When it was found that Roosevelt would not approve this change, a move was made to place the new structure three hundred feet from the axis instead of the four hundred and fifty feet called for in the Park Commission plan. Before members of the Park Commission or their friends knew what was being done the en-

gineering corps had marked out this new line on each side of the Mall by small

red flags.

With the new line laid out and conspicuously marked, Roosevelt and the Senate Committee of the District of Columbia were invited to see the magnificently wide area. As closing the vista had been blocked because it was not according to the plan, the President and the committee were informed that this was in conformity with the scheme, only a little—300 feet—narrower. They were requested to see by the flags that the six hundred feet was wide enough for anything. The President and the committee, after viewing it, agreed that the space was "wide enough for anything." It was at this stage that it came to my knowledge and I immediately called McKim's attention to what was being done. At first it was thought that the Secretary of War, Mr. Taft, had jurisdiction over the Agricultural grounds, and McKim and others of the Park Commission called upon him, explained the condition and he agreed that he would have the building set back four hundred and fifty feet from the center line. McKim came to my office. saying that the matter was settled and Mr. Taft would see that it was done properly. While we were rejoicing over the easy victory a telephone call asked if I knew where Mr. McKim could be found. "He is here," I said; "I will call him to the phone."

The message was from Secretary Taft, saying that he found the War Department had no jurisdiction over the Agricultural grounds, which were under the control of the Secretary of Agriculture, and the President was the only one who could

interfere.

An interview was then arranged with Roosevelt, who said at this meeting: "They told me it was according to the Park Commission plan, just a little narrower, but wide enough for anything."

"This narrowing between building lines on the Mall," McKim replied, "would destroy the whole effect. Don't you see, Mr. President," showing him the plan, "when we plant the quadruple row of trees in front of the buildings, north and south of the Mall, the principal feat-

ure of the composition, the open vista shown on L'Enfant's plan, between the Washington Monument and the Capitol will be destroyed?" "I wish," Roosevelt said, "I had known this before, but I have given my assent to the six hundred feet scheme, as the engineers told me it would be 'wide enough for anything,' and only a slight modification of the park plan.

"Now, if you will take this up with the Senate and get them to approve the nine hundred feet between buildings, I will have an opportunity to reconsider."

McKim called on Senator Newlands, who arranged for a hearing before the District Committee of the Senate.

Before the meeting of the committee McKim and I called upon Senator Gallinger and he informed us that the matter had been submitted to the committee, they had been down to the Mall to see it as marked by the red flags, and it was in conformity with the Park Commission plans, while it was a little narrower it was "wide enough for anything." Although the committee had made up their minds Senator Newlands insisted on giving McKim and others a hearing and Mr. Gal-

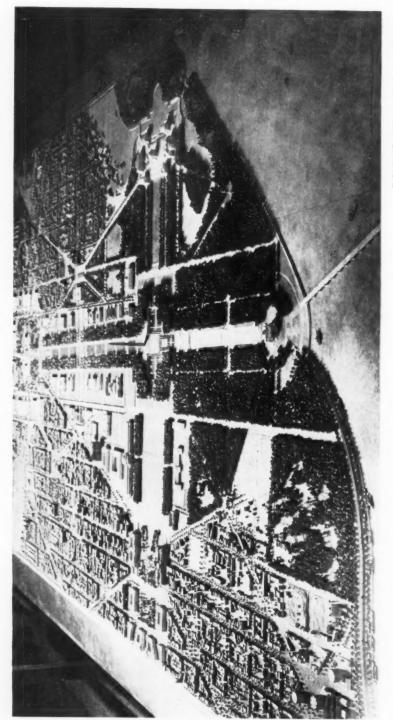
linger yielded.

The drawings of the Park Commission showing this section of the Mall were taken over to the committee room and hung upon the wall. Sketches were made showing the disastrous effect of decreasing this open space from nine hundred to six hundred feet, and hung with the other drawings. McKim called upon Burnham, Post, Olmsted, Saint Gaudens, Frank Millet and others to defend this insidious attack upon the integrity of the Park Commission plan. Several members of the committee informed us that they had inspected the open space as shown by the line of flags and considered it "wide enough for anything," and they really did not see the use of a hearing, as they had made up their minds.

McKim, Burnham, Saint Gaudens, Post and others explained from the drawings the disastrous effect upon the composition—the destruction of the scheme as originally laid out by George

Washington and L'Enfant.

After a short discussion by members



PHOTOGRAPH OF THE PARK COM. MISSION'S MODEL, LOOKING EAST.



PHOTOGRAPH OF THE PARK COM. MISSION'S MODEL, LOOKING WEST,

of the committee they voted to disapprove the six hundred feet scheme and determined to introduce a resolution in the Senate that no building in the future should be erected on the Mall inside of a line four hundred and fifty feet from a line drawn from the center of the Capitol to the center of the Washington Monument. This was according to the plan of the Park Commission.

This resolution was presented by the Committee to the Senate and passed without opposition. After this action of the Senate Roosevelt ordered the building line of the Agricultural Building placed four hundred and fifty feet from the axial line between the Monument and Capitol. This was a great victory and morally fixed the future building line in

accordance with the plan.

It may be thought that this action would have settled the question of the location of the Agricultural Building, but there was more trouble in store. engineer in charge, with the approval of Secretary Wilson, laid the building about a hundred feet farther east and fixed its ground line some eight feet higher than the Park Commission indicated. I recollect well going down to the Mall with McKim, where we spent several hours studying the question on the ground, McKim pointing out the fact that the location east would throw the composition out of balance. The point that disturbed McKim most was the intention to raise the ground level, which would have thrown the base of this building above the base of the Washington Monument. He said, "one of the most important elements in the Mall plan is the continuous up grade from the Grant Statue to the Washington Monument; any grade leading first up and then down would have the effect of shortening the vista and of cutting off portions of the Monument. If the Agricultural Building is erected as they propose," McKim said, "it will establish a hill that will destroy the effect of the Mall."

His explanation recalled to my mind the unhappy result of such a hill on the main axis in the Buffalo Exposition, where the effect of distance was lost and the beauty of the electric tower seriously marred.

McKim said to me, "if they do not change their foundation, the excavation being done, I will resign from the Park Commission, as the beauty and effectiveness of the composition will be destroyed."

The President was the only one who could overrule the Secretary of Agriculture. Roosevelt appreciated the importance of having this building located just right, so he called together the Secretary of Agriculture, the Park Commissioner and Engineer Officer. Roosevelt listened to McKim's explanation and plea coldly and then gave McKim a lecture on the lack of consideration shown by architects in coming to him proposing changes in work that was well under way.

Mr. McKim, abashed, thought his cause lost. Wilson showed his pleasure at having the inconsiderate idealist and artist put in his proper place. Roosevelt, turning to Wilson, said: "Mr. Secretary, although the architect has not shown consideration for material things this matter is very important in the after effect on the landscape, and as I think him more capable of judging what these effects will be than we are, I believe it will be better to trust his judgment; if you don't object we will give way to him."

"I will do as you wish, Mr. President," said the Secretary, "if you will take the

responsibility."

"I will assume the responsibility for making the change," Roosevelt replied.

The engineer in charge made the necessary changes in location and grades changing the foundation excavation, and the building was erected in its proper place, according to the general scheme.

McKim from the time he was appointed one of the Park Commission until his death, took an active interest, and participated in every step taken to carry

out this plan.

In the Grant Statue, where a strong influence wanted it placed south of the White House, he and Saint Gaudens, as members of the jury, selected a design that would fit in appropriately west of the Capitol at the foot of the Mall and

opposed its location on the plaza of the Union Station and White Lot. After a rather vicious attack by opponents of the park, publicity by the Institute and the firm backing of President Taft, the Grant Memorial was located and has been erected as shown on the park plan.

The effort to locate the Lincoln Memorial at the Union Station, in the Soldiers' Home, and on Sixteenth Street hill, became very bitter and McKim actively participated in the early campaigns against all sites suggested except the one suggested in the Park Commission plan. Representatives who opposed the park plan proposed a second expert commission with the idea of defeating the whole scheme.

Representative McCall introduced a bill in which McKim would have been one of the experts. McKim's influence was so great and his opinion was so much valued, that they were afraid to openly oppose his idea, but by this new Commission they hoped to have him committed to a change by the action of a majority. Frank Millet and I were with him when he was requested to serve on that new commission; although an invalid at the time, and only a short time before his death, he was very anxious to prevent a false move in the placing of this great monument.

He dictated a strong letter to Representative McCall stating that he must decline to serve on any commission to restudy this question, as during ten years he had given the subject close study, and considered the site suggested by the Park Commission the only site of sufficient dignity and importance in the District of Columbia for the Lincoln Memorial.

The final campaign to change the memorial from a structure on the Mall to a roadway to Gettysburg was made and won after McKim's death, and I have often thought of him in the spirit world watching over and rejoicing in our success. The Lincoln Memorial is now being erected on the site suggested in the Park Commission plan, leading more certainly to the completion of this great

composition in accordance with McKim's idea.

The effect of the presentation of the Park Commission plan gave a most remarkable impetus to the important subject of orderly city planning. It was the first report of the kind made in this country and was one of the most thorough, comprehensive and beautiful that has ever been presented.

The enthusiasm aroused by this report has caused more than a hundred towns and cities to undertake the study of their future growth, in many cases with satisfactory results.

Although this plan has never been made a legal plan it has been a great moral force, strong enough to move the Pennsylvania Station from the Mall; strong enough to place the Agricultural Building and the new National Museum on their proper sites; strong enough to place the Grant Monument west of the Capitol; strong enough to guide the Daughters of the Revolution, the Pan-American Bureau and the Red Cross to build their buildings in accord with the plan; strong enough to influence a divided Congress to build their new office structures where designated on the plan; strong enough to fix the sites for the new departments of Justice, Commerce, State and the new Bureau of Engraving.

Strong enough to overcome the attractive effort to memorialize Lincoln by a roadway to Gettysburg instead of with a classic structure on the shore of the Potomac where it takes its place with Grant and Washington.

McKim, the most enthusiastic, the most untiring, the great designer, I have always felt must be given the greatest credit for this great city design, and he must look down upon us with approval as the plan matures and crystallizes, from the moral force which it still exerts, and which I feel it will continue to exert as the city develops.

Let us hope that this influence will become so strong that Congress will make legal the Park Commission plan for the future development of the city.

THE ARCHITECT'S LIBRARY



BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

Part II. - Secular Buildings (Continued)

HE secular buildings of our formative period, as yet inadequately recorded or even described, should be placed in our history in the years preceding 1825. To be sure there are structures of Colonial character which were erected subsequent to that date, as there were likewise a few humble brick buildings of even earlier Dutch origin, but we begin to feel the effects at an early date of the inexorable formalism of the Greek revival, which fastens upon the primary classic elements metamorphosed by the Colonial carpenter's careful work into a new type of expression, and eliminates all life and graces at the expense of a painstaking study of actual classic examples still extant in Europe. Even Jefferson records his desire to see certain forms, such as, for instance, the capitals of the Maison Carrée at Nimes, duplicated in the buildings of his own time.

In point of time New York City has the honor of erecting the first permanent public building in this country. Its first City Hall was erected to take its place as a lasting civic edifice. Its site was at the end of Broad Street; the date of its foundation was 1700. This building was destined to be the municipal centre of New York until 1811, when the present

building by John McComb was inaugurated. For a short time it served, under the name of Federal Hall, as the National Capitol. Plans for this early building were drawn by one "James Evetts, Architect," in 1698, a gentleman at least not unwilling to be known by that euphemistic title for the more workaday mason or carpenter. Even at a much later date we find signatures indicating that the signers were carpenters and architects. the latter word haltingly added and all reliance placed upon the practical side of their ability. Evetts' scheme was not unlike that of John McComb for the excellent building that still serves as New York City's City Hall. It was disposed in the form of two heavy end masses or wings, with recessed connecting link. This firstling among municipal buildings was enlarged for the occupancy of Congress by Major L'Enfant, the planner of the city of Washington, who added a low attic story, altered the roof, brought out the recessed connecting link to the frontal plane of the wings, and built on a Roman Doric portico across the facade, raised to a height of two stories and projecting twelve feet. The federal function of the building was symbolized in the ordinance of the entablature of this portico by the subdivision of its frieze into thirteen metopes, each bearing a star in relief. It should be noted that an insistent tradition assigns the work of Mc-Comb to a Frenchman named Mangin.

At the present capital of New York State one Seth Geer produced the Albany Academy, an attractive edifice reminding strongly of the general character of the City Hall in New York, both displaying a decided French indication, undeniably suggesting the style of Louis XVI. One critic renders plausible the belief that both buildings could have been the work of one man, a draftsman of foreign training, probably of French extraction, employed by the two untraveled Americans to whom the designs are now ascribed. This might make possible the connection of the name of Mangin with both struc-

tures just recorded. The oldest of the secular buildings in Philadelphia is Independence Hall, which owes its foundation to the year 1731. The architect, James Hamilton (also quoted as Andrew Hamilton), was a lawyer. Thus we have another echo of the dilettante in architecture, harking back to the memorable days of Lord Burlington and his followers, to whom English architecunhesitatingly acknowledges its The building measures one hundred feet in length and is flanked by the old City Hall of Philadelphia and by Congress Hall, which was used as a sort of office building during the War of Independence. Another noteworthy secular structure in Philadelphia, illustrating the rigid conservatism in design which characterizes so many of these early buildings, is Carpenter's Hall, which dates from 1770.

Among the important secular buildings in the Southern states, Virginia still preserves the Court House and old College of William and Mary at Williamsburg. Of these the former is alleged to be the design of Sir Christopher Wren, to whom many a church tower in this country was ascribed, even though erected long after his death, while the latter is the third building upon the same site, fire having taken its toll of the two earlier homes of the institution. There were a few other buildings of note, chief among

them the old Capitol of 1723, but this was likewise destroyed by fire in 1832. Jefferson's architectural zeal and ability are responsible for the Capitol at Virginia's present government seat, Richmond. This has been considered his own design, but for this assumption there is at the moment no adequate proof at hand, As the founder of the University of Virginia, he was much interested in its buildings and it may be stated conclusively that their design is without reservation his own. They date from 1819 to 1826 and the conception was in great measure realized during Jefferson's lifetime. The University of Virginia assuredly presents the first conscientious group plan for institutional or other secular buildings of any size in this country, but its design offers presentiments of the formalism of the Greek Revival that was soon to begin the new and short lived gamut of historic styles, which represents in great measure the nineteenth century's contribution to architectural history.

What, then, is the literary record of these important public and other secular buildings? We have mentioned only the most eminent examples, but even these, with one exception, are inadequately reproduced in book form. The vast majority of them do not appear in published plates or text at all. The general works mentioned in an earlier paper may again be referred to, and occasionally plates may be found in the books by Wallis, or in the volumes dealing with Colonial architecture on a regional or geographic basis, such as Chandler's Colonial Architecture of Maryland, Pennsylvania and Virginia, Upjohn's Colonial Architecture of New York and the New England States, or Cleaveland and Campbell's American Landmarks. An especially valuable work in this respect is that by Joseph Patterson Sims and Charles Willing entitled Old Philadelphia Colonial Details. This is a carefully selected collection of fifty-five plates, measuring thirteen and one-half by eighteen inches, and including five good sheets on the subject of Independence Hall (1733). The work in this volume is so thoroughly done that one regrets again that so little space was granted to this all important

monument. Furthermore, a number of the buildings studied are of Georgian tendency and cannot in the narrow significance of our title be classed purely as Colonial. In this connection likewise should be mentioned the volume on New England Georgian Architecture by Ralph Clarke Kingman and that on Georgian Architecture of the District of Columbia by Henry Francis Cunningham, Joseph Arthur Younger and J. Wilmer Smith. The first of these contains fifty-five plates, measuring fourteen by seventeen inches, including thirteen sheets on Faneuil Hall, Boston (1740), and on the old House of Representatives in Bulfinch's Massachusetts State House (1795). These plates are also very carefully handled. The same may be said of the second of the volumes mentioned, though this is concerned chiefly with the full fledged Georgian manner that was finally to modify completely the earlier true Colonial phase of American architecture.

But the only compendious record of any consequence for any of those buildings is the de luxe History of the United States Capitol, published by the Government Printing Office as Document 10 of the Senate for the first session of the fifty-sixth Congress. This work was undertaken by Mr. Glenn Brown at the request of Senator McMillan, after a series of articles in the American Architect and Building News of Boston on the subject, running through a whole year, had been referred to him by Dr. Charles Moore, now Chairman of the Fine Arts Commission. It appeared in two volumes of folio size; the first, entitled "The Old Capitol 1792-1850," was issued in 1900; the second. without subtitle, appeared in 1903. The book is of the utmost value historically. As the record of a splendid building it has an intrinsic worth not equaled by any other extant work on a single building, or even on a group of buildings, of the Colonial time. In addition, it is an undertaking in the field of research of fine calibre and absolute accuracy, the sort of history that many of our early buildings deserve but which has been granted to but one. We cannot speak too highly of Mr. Brown's careful study and arrangement of his

material, the latter gathered during a period of unremitting search covering the space of ten years. The volumes are complete in every particular and the numerous illustrations and folio platesthere are over three hundred-make the variegated history of the Capitol doubly interesting by the reproduction of timeworn drawings, structural details indicating the setting up of the metal dome, and drawings showing interior decorative schemes. In the introduction Dr. Charles Moore compares the National Capitol with the Gothic cathedrals of Europe in that its "surpassing merit is not its completeness, but its aspirations. Like them, too, the Capitol is not a creation but a growth, and its highest value lies in the fact that it never was, and it never will

be, finished.'

Thornton's original design, selected as the best in two competitions, was the first expression of our national purposes in the way of a central building and Congressional meeting place. Thornton's scheme was not long left in peace; his superintendent of the work, Hallett, altered it. Thus begins what may be called the hegemony of superintendents in the design of the Capitol. Others may have been more gifted men than Hallett, but the desire to leave a personal impress upon the great national structure seems to have blinded several of these masters of construction to their proper duties; what is more, there seemed to be no power great enough to hinder Hallett or his successors, Hoban and Hadfield, all three not hesitating to tamper with the accepted design to suit their ends. Very important in the Capitol's history is the work of Benjamin H. Latrobe, undone in great measure by the conflagration for which the British forces were responsible in 1814. Subsequently, Charles Bulfinch, who had already risen to the very head of his profession by distinguished work in Massachusetts and elsewhere in New England, was appointed architect of the building. When the original plan was found too small for the greatly increased business of the nation and large extensions were decided upon, the designs of Thomas U. Walter were found acceptable. These were put into execution, or at any rate, the extension and remodeling of the building was begun, about a decade before the outbreak of the Civil War, during the administration of President Fillmore. Upon Walter's retirement, the task was assigned to Edward Clarke, who conscientiously supervised the realization of his predecessor's intentions, and upon whose suggestion Frederick Law Olmstead was appointed landscape architect for the Capitol grounds. A number of minor architectural features incidental to Mr. Olmstead's plans were designed by Thomas Wisedell.

Beyond recounting in full the history of the Capitol from the standpoint of design and mass additions, Mr. Brown is also careful to record the multifarious details of changes in lighting, heating, ventilating, minor decorative features, furniture, paintings and sculpture. In fact, it is doubtful that such an itemized schedule of infinite detail has ever been attempted in the case of any other American building, though similar records are more frequently available in connection with important edifices in Europe.

To be sure the volumes carry us far beyond the Colonial time; the first volume itself covers the period up to 1850. Still we have no scruples in considering the nucleus of the present Capitol essentially Colonial in spirit as well as in character of design, for Washington himself

laid its corner stone.

But what of the life stories of the other public buildings mentioned in our brief review above? The history of the City Hall of New York or of the Massachusetts State House has yet to be written. A letter of inquiry sent to a number of eastern cities elicited the information that in the important Colonial centers of Albany, Annapolis, Baltimore, New York, Philadelphia, Providence, Richmond, Salem and Williamsburg, Va., nothing had ever been done by the municipalities themselves toward the preservation or restoration, not to mention the publication of their landmarks; and this list included only nine cities. This contains little promise for the maintenance of our characteristic old buildings, unless something decisive is done without further delay. Surely these negative reports from nine of the most important Colonial cities is sufficiently damaging testimony against official neglect and popular disinterestedness, for all early structures now perfectly preserved owe their good condition to patriotic, historical and similar public spirited societies—witness Independence Hall in Philadelphia or Fraunce's Tayern in New York.

In all fairness due credit must be given to the splendid results achieved by the Municipal Art Commission of New York City, aided by the Hon. George Mc-Aneny, as President of the Borough of Manhattan and as President of the Board of Aldermen, and also by Mrs. Russell Sage to the extent of a donation of at least \$25,000, in the restoration of the dome and the various interiors of New York's effective City Hall. This graceful structure has stood at the vortex of many a political hurricane. As a result it has accumulated a number of Early Tweed and Mid-Tammany accretions in the way of quasi artistic embellishments at the hands of party henchmen. All such alleged improvements have now been industriously removed and the interior of the building appears once more in its pristine simplicity. The chaste decorative scheme has been eked out by a gift of genuine early furniture from Mr. Robert W. de Forest, President of the Metropolitan Museum of Art, with the result that the present condition of the City Hall may be said more nearly to approximate the dream of old John Mc-Comb than the completed structure as he himself left it; for his work on the building was continuously vexed by the unremitting struggle to resist a multitude of paltry attempts to modify or otherwise intrude upon his carefully restrained design—witness, for instance, the egregious effort at misdirected economy in the brown stone north front, now fortunately painted over.



Old English Mansions. Depicted by C. J. Richardson, J. D. Harding, Joseph Nash, H. Shaw and others. Edited by Charles Holme. With 34 pp. of text and 65 full page plates. New York: The Studio, Ltd. (John Lane Co.) \$3 net.

The Pittsburgh Survey. Edited by Paul Underwood Kellogg. Findings in six volumes. "The Pittsburgh District Civic Frontage." Ill., 8vo, 515 p., index. "Wage Earning, Pittsburgh." Ill., 8vo, 526 p., index. New York: Survey Associates, Inc. \$2.50 net per volume.

Stability of Masonry and Other Structures Subject to the Pressure of Earth and Water. By Ernest H. Sprague, assistant at University College, London (Broadway Series of Engineering Handbooks, vol. xvii). Ill., 12mo, 163 p., index. London: Scott, Greenwood & Son. New York: D. Van Nostrand Co. \$1.50 net.

Electric Wiring Specification. By J. H. Montgomery, E. E., professor of physics and electrical engineering in the University of Southern California. 12mo, 133 p., index. New York: D. Van Nostrand Co. \$1.00 net.

Year Book of the New York Society of Architects, 1915. 8vo, 240 p., index. William T. Towner, secretary, 366 Fifth avenue. \$5.

Annual Report of the Department of City Transit of the City of Philadelphia for 1914. Ill., 8vo, 322 p., with 80 maps. Issued by the City of Philadelphia.

A Book of Bridges. By Frank Brangwyn, A. R. A., and Walter Shaw Sparrow. Large 8vo, 368 p., index and glossary. 35 color plates and 36 black and white ills. New York: John Lane Co. \$6 net.

American Country Houses of Today. An Illustrated Account of Some Excellent Houses Built and Gardens Planted During the Last Few Years Showing Unmistakable Influence of the Modern Trend in Ideal Architecture. By Samuel Howe, author of "Indoors," "Bronze, the Eternal," etc. Ill., 4to, 421 p., index. New York: The Architectural Book Publishing Co. \$10 net.

Report of Olmstead Brothers on a Proposed Parkway System for Essex County, New Jersey. Pamphlet. 84 p., with map. Newark: Essex County Park Commission, Alonzo Church, secretary.

The History of the Dwelling House and Its Future. By Robert Ellis Thompson, LLD., Principal Philadelphia High School. Ill., 12mo, 172 p., index. Philadelphia: J. B. Lippincott Co. \$1 net.

Lithography and Lithographers. Some Chapters in the History of the Art by Elizabeth Robins Pennell, together with Descriptions and Technical Explanations of Modern Artistic Methods by Joseph Pennell, President of the Senefelder Club. III., 4to, 307 p., index. New York: The Macmillan Co. \$4.50.

Projective Ornament. By Claude Bragdon. Ill., 8vo, 79 p. Rochester, N. Y. The Manas Press. \$1.50.

General Specifications for Concrete Work as Applied to Building Construction. By William J. Watson, A. S. C. E. Ill., pamphlet: 52 p., 2d edition. McGraw-Hill Book Co. \$1.00.

Famous Buildings: A Primer of Architecture. By Charles L. Barstow, author of "Famous Pictures," etc. Ill., 12mo., 240 p., index. New York: The Century Co. 60 cts.

"The Studio" Year-Book of Decorative Art. A review of the latest developments in the artistic construction, decoration and furnishing of the house. 1915. Ill., 4to., 239 p. New York: John Lane Co. \$3.

Materials of Construction: Their Manufacture, Properties and Uses. By Adelbert P. Mills, Assistant Professor of Materials, College of Civil Engineering, Cornell University. Ill., 8vo, 658 p., index. New York: John Wiley & Sons, Inc. \$4.50.

A Treatise on Hand Lettering for Engineers, Architects, Surveyors and Students of Mechanical Drawing. By Wilfrid J. Lineham, head of the Engineering Department, University of London—Goldsmiths' College, 282 p. New York: E. P. Dutton & Co. \$3.50 net.

The Architecture of Colonial America. By Harold Donaldson Eberlein. Ill., 8vo. 274 p., index. Boston: Little, Brown & Co. \$2.50 net,

First Annual Report of the City Plan Commission, Providence, R. I., January 4, 1915. Ill., 8vo, pamphlet, 48 p.



Cleveland Civic Center. The city of Cleveland has undertaken with much vigor and address the completion of its great civic center, a project now nearly fifteen years old as a tangible plan, although the first

suggestion for the scheme dates from 1897. Cleveland's population, progress and municipal pride had long outstripped its actual building activity in the way of public structures, when the question of a city center was first broached. As usual, the heart of the city was the expensive district, and the necessary processes of condemnation and litigation with their concomitant expense and petty intrigue required much time for settlement. Public spirit was strong and business men were interested; and, finally, with the co-operation of the federal government and the assistance of a formidable commission on which served such men as Burnham, Carrère and Brunner a square of immense proportions was created. This will ultimately take its place as one of the finest in the country. Provision was made at the outset for a Federal Building to contain quarters for a post office and for national courts, as well as to offer accommodations for customs officials; for a County Court House, a City Hall and a Public Library. The designs for the first of these buildings had already been approved before the general matters of the arrangement of the center, especially with reference to its frontage on Lake Erie. had been determined. The tracks of the New York Central and of the Lake Shore and Michigan Southern lines interfered with the project of including the shore of the lake, with the necessary park space and recreation areas, as a logical northern termination of the center. The experience of Mr. Burnham in the general practice of city planning found the altogether adequate expedient of offering the railroad the opportunity of contributing to the building of the group by placing its station at the shore end. This structure would be of sufficient size

and dignity to take its proper position in a monumental city plan. The solution is characteristic of the type of problem most frequently met by the city planner, that of bending existing buildings, streets, railroads, as well as all other evidences of man's habitation, to the ends of the improved plan.

Within the last few months it was decided to build the Public Library, which is to be a monumental structure balancing the Federal Building at the southern end of the center. and will be erected at a cost of about two million dollars. Professor A. D. F. Hamlin, of the School of Architecture at Columbia University, has been appointed advisory architect by the Cleveland Public Library Board. He has been given authority to call for a preliminary competition among a chosen group of twelve architects-selected from those who have applied as eligible competitors-or else to choose three architects to enter a final competition without preliminaries.

Sir Robert Smirke. Of particular interest in connection with the opening of Dr. Burnet's recent addition to the British Museum is the following opinion of a British architectural weekly which has been

granting considerable space to a series of monographs on great architects. Sir Robert Smirke, the author of the original design for the Museum, was imbued with a civic sense second only to that of that architectural giant Wren himself, although he came at a less propitious time. Says the Architect's and Builder's Journal: "What Smirke gave to London was a new and distinctive note-a low and sombre note; . however 'dull' and uninteresting his buildings may be declared to be, there can be no doubt that the interest of London as a whole has been increased thereby. He was one of those rare architects who continually had in mind the vision of a city. His offices, theatres and clubs . . . have a greater

scale and dignity than the shops or private houses that surround them, so they are sufficiently differentiated from these; but, on the other hand, they do not show any of the features usually held to be distinctive of churches or town-halls. It is unfortunate that this tradition of reticence was interrupted by the Gothic Revival, which gave us Law Courts bristling with steeples, and which so successfully banished the idea of a city from the minds of architects that long after they had begun to practise in the Renaissance manner, they continued to add domes and towers to every building to which these adornments could possibly be appended."

Gedney Farms.

Castles on the Rhine and châteaux on the Loire have been translated into terms of modern residential requirements and the gap between the ages closed without exciting com-

ment. City palaces have been readily transformed into museums and at the moment city halls are daily doing duty as barracks. Yet we have nowhere come upon such a piece of architectural witchery as that accomplished by Mr. Kenneth M. Murchison in the Gedney Farm Hotel at White Plains.

The game of model farming is one of noble lineage. It has been a favorite sport of kings and their consorts and it is played daily by those who have, if not the blood, at least the fabled wealth of the old kings. Our best historic example is that of Marie Antoinette and her satellites frittering away the taxes of an over-burdened France in the hameau at Versailles. Perhaps the best modern case of the same mania was Gedney Farms. Advisedly we say was, for the miracle of transformation has lately divested the farm of its cattle and barns, silos and odors, and invested it with the perfectly contrived conveniences of a modern country hotel. The owner of Gedney Farms had not the resources of a nation of tax-payers to fall back upon; he was a model farmer, but with all the instincts of the garden variety of farmer. Gedney Farms did not pay; the golden egg of the story took on a semblance of reality. But since the public does not favor golden eggs, the model farmer bethought himself of elimi-

nating not only hens, but also horses and the entire paraphernalia of the farm, and of melting down the golden egg for use as legal tender. The farm buildings had been finely built; the solidity of concrete and the spaciousness of stables and granaries suggested themselves at once as the possible nucleus for a hotel. To Mr. Murchison's efforts is due the interpretation of the scheme, the clever adaptation of the old structures and the completion of the whole work in the record time of six months. The significance of the time limit allowed becomes apparent when we note that the buildings extend over a frontage of about eight hundred feet, that there are five thousand square feet of tiles and glass enclosed piazzas, that accessory structures for the purposes of swimming pool and billiard rooms had to be erected, and the whole of each feature entirely refitted in its interior. The architect is to be credited with a splendid success.

The main body of the plan is U-shaped; a spacious garden fills the opening between its arms. This and the surrounding elevations give to a certain extent the impression of the southwestern or Mexican patio. The broad U of the plan contains at its base or north side the large public hall or lobby, preceded by a covered porch and pergola flanked by circular features, now resembling turrets of the approved French fashion, but originally constructed as thoroughly serviceable silos. The central space of the lobby is open through all floors to the roof, the opening enclosed by galleries on the various levels giving access to chambers. The east branch of the U contains the ball room and other public rooms and a number of bedrooms. A covered passage leads to new buildings enclosing space for billiards, winter tennis, bowling and swimming accommodations, while the service quarters, kitchens, laundry and garage are isolated in the west branch.

The lobby itself, the original dairy barn, is finished in grey woodwork with tiled floor. The bedrooms occupy the space formerly assigned to hay lofts. In similar manner Mr. Murchison's wand has converted the feed room into a dining room, bull pens into ball room, cow stables into grill, and pig sty into bowling alley. It is well that the owner gave the architect free rein in planning Gedney Farm Hotel.

R. F. B.

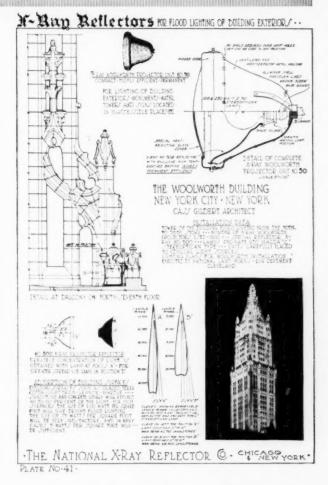
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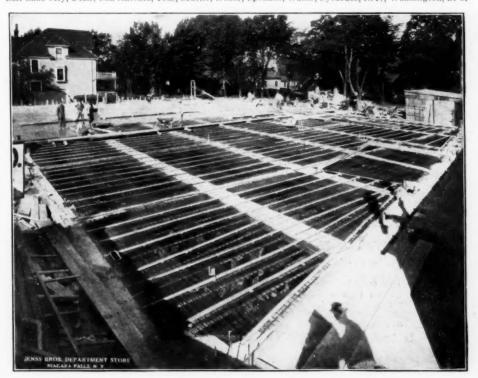
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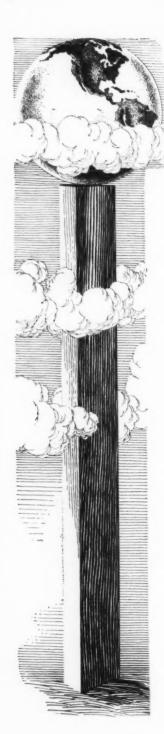
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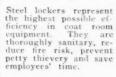
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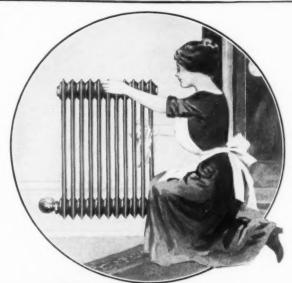
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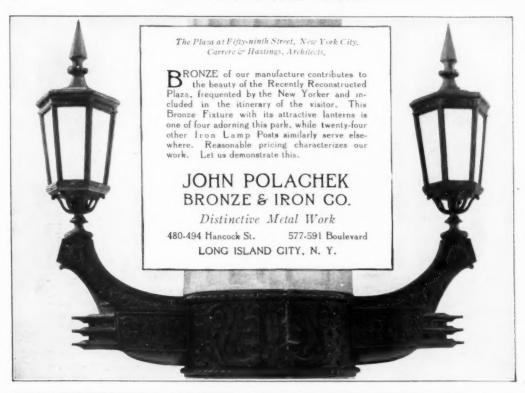
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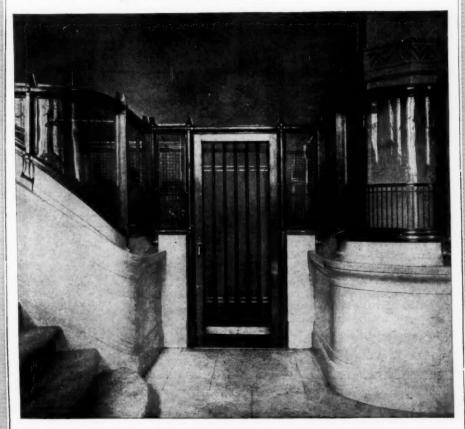
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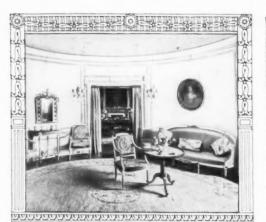
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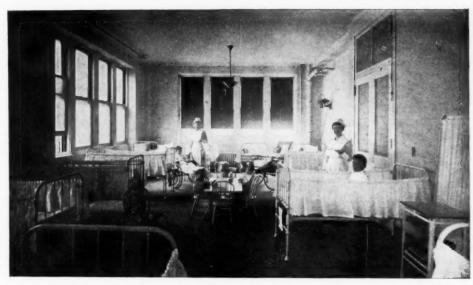
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Corridor of Gwynne Building, Cincinnati, Ohio. E. Flagg, New York, Architect.

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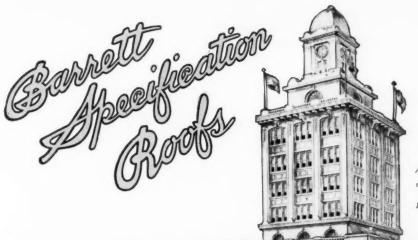
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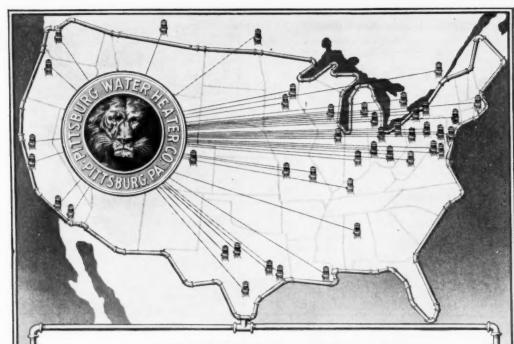
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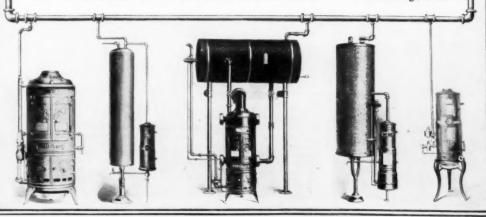
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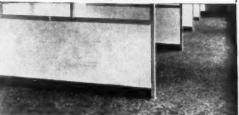
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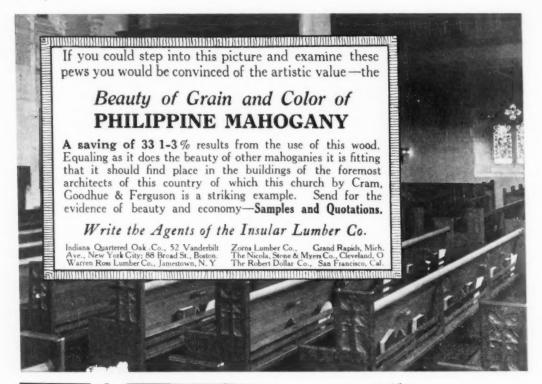
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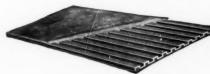
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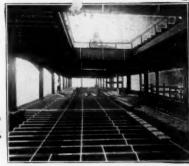
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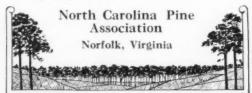
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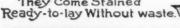
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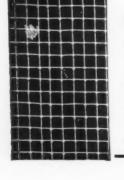
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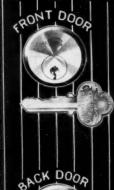


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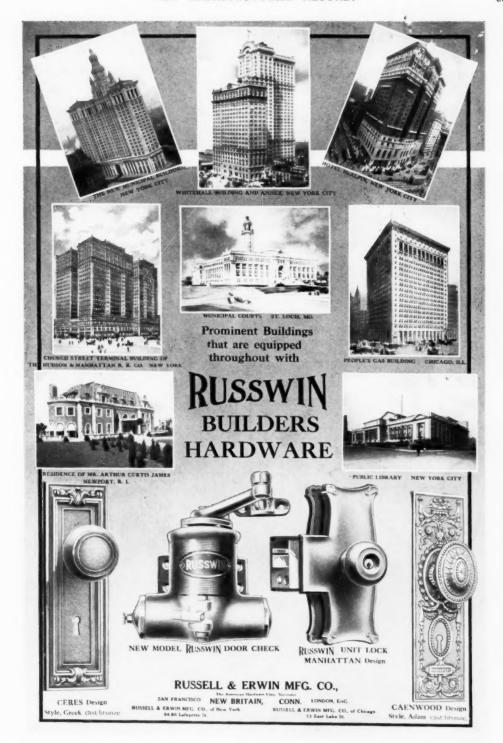
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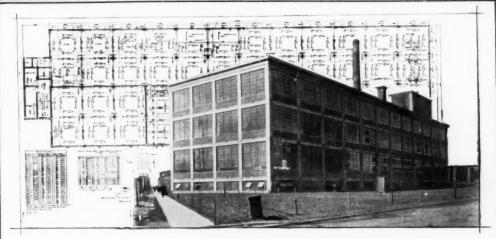
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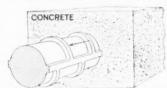
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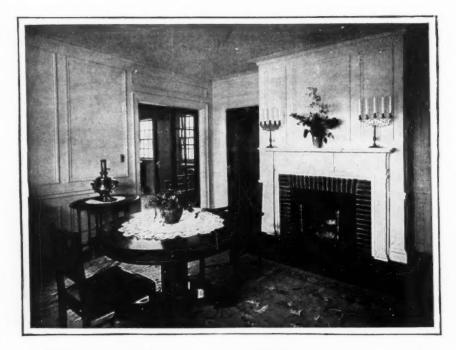
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Report of a Committee of Architects on

LAPIDO LITH

The Liquid Chemical Hardener for Concrete Floors

THIS IS TO CERTIFY that a Committee consisting of Mr. Charles F. Post, with Messrs. Clinton & Russell, Mr. Lyman A. Ford, of Messrs. Ford, Butler & Oliver; Mr. William S. Gregory, of Messrs. Cady & Gregory; Mr. Francis A. Nelson, of Messrs. Nelson & Van Wagenen; Mr. Augustus N. Allen and Mr. John R. Rainbow, with Messrs. Warren & Wetmore for many years, chairman, has investigated Lapidolith, the Chemical Liquid Hardener for concrete, manufactured by L. Sonneborn Sons, Inc., of 262 Pearl Street, New York City.

The undersigned committee of architects has visited the New York office of L. Sonneborn Sons, Inc., at 262 Pearl Street, and the action of Lapidolith as a concrete floor hardener has been explained and demonstrated to them.

To the Committee were shown numerous testimonial letters and records of outside laboratory tests, which certified to satisfactory results from the use of Lapidolith, in that it rendered concrete floors hard, dustproof, and reduced the permeability of the concrete to a marked degree.

The above mentioned demonstrations, testimonials and reports, together with an inspection of several floors in New York City which had been treated with Lapidolith two years ago or more, satisfied the Committee that Lapidolith, when properly applied, had a decided chemical action upon the concrete, which resulted in the material hardening of the surfaces, which, in turn, could be depended upon to prevent dusting and to give a durable and smooth surface to floors, and also to prevent the absorption of water.

Floors treated two years ago and more, and examined by the Committee, were found to be free from dust, and in spite of constant trucking and heavy wear, they were in good condition and had taken on a polished and smooth, slate-like appearance.

The Committee was shown a report of a microscopic examination by Professor R. J. Colony, Petrographer of Cooper Union, accompanied by photographs showing that the roughness of an untreated specimen of concrete had materially diminished in the treated specimen, and that the voids had been very much filled, indicating both a filling and a binding action.

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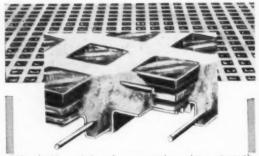
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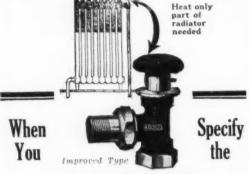
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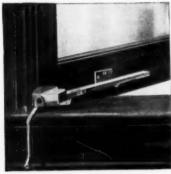


Fig. 1

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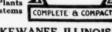
Fig. 2



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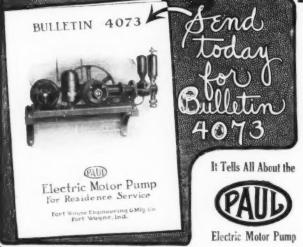
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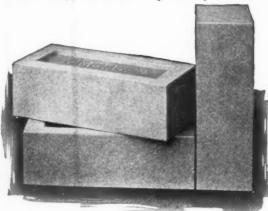
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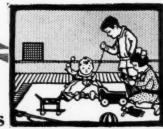
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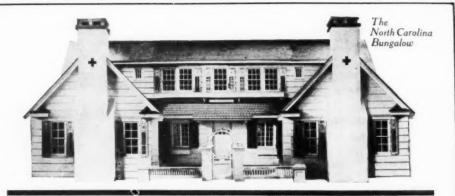
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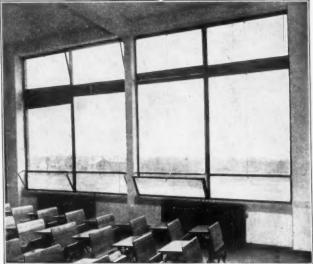
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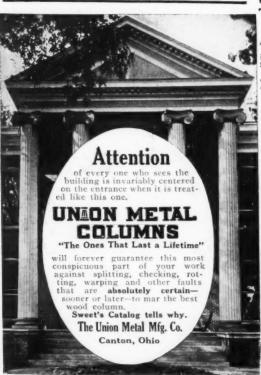
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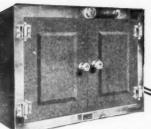
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STABLISHED in 1891, The Architectural Record has in an ever-growing measure come to occupy a unique and important place as the exponent of the best American practice, as a medium for the discussion of current problems and the exposition of movements and tendencies in the planning and designing of buildings of all types.

During the past year, The Architectural Record has enjoyed a marked and substantial growth in its subscription list.

For this noteworthy increase there is one outstanding reason—a growing realization of the practical service which this unusual magazine is rendering to the architectural profession.

Where else are there presented such practical yet scholarly discussions of current problems, such careful studies of efficiency in planning, such a comprehensive yet carefully selected presentation of contemporary work, such a thoughtful appraisal of movements and tendencies, such a valuable survey of the literature of the profession?

The Coming Year

For publication in 1916 The Architectural Record has obtained a carefully considered selection of notable examples of current architectural work. In the selection are represented both the principal geographic divisions of the country and the various classes of buildings.

Among the examples to be shown in early issues are the Country Residence of Henry H. Rogers, designed by Walker and Gillette, and two new bank buildings by Louis Sullivan.

These will be followed by other residences and buildings of equal importance and interest—none of which have heretofore been published.

Arrangements have also been made for a number of original studies in planning and designing. Typical of these studies



will be a paper by Prof. Richard F. Bach on the planning of churches with especial reference to present day conditions and activities, which will be illustrated with many floor plans of churches of different types and which will appear in two consecutive articles.

In addition to the features mentioned above, the following are a few of the miscellaneous articles scheduled to appear in 1916:

Some Apartment Houses by Richard E. Schmidt, Garden & Martin. By Prof. William D. Foster.

Pastorius Park, Philadelphia, and its Residential Development. By Harold D. Eberlein.

Recent Domestic Architecture in Montreal. By Prof. Thomas W. Ludlow of McGill University.

The Landscape Work of Olmsted Brothers. By Harold D. Eberlein, Criticism of Gothic Architecture. By Prof. A. D. F. Hamlin of the School of Architecture in Columbia University.

The Chateaux of Les Grotteaux. By Prof. Sidney Fiske Kimball.

The Restoration of the New York City Hall. By Charles C. May, in two parts with many drawings and photographs.

The Albany Academy for Boys—a notable early colonial building. By J. L. Dykeman of the New York State Department of Architecture. Early American Architecture—a number of articles dealing mainly with Georgian examples, by John Martin Hammond, Edwin Bonta, Wesley Sherwood Bessell, and others.

Sculpture—the work of Gutzon Borglum, of Evelyn Longman and of Daniel Chester French. Three articles by Ruth MacFarland Furniss. The Bridges of Northern Italy. By Robert W. Gardens, A.R.I.B.A.

Spanish Bridges. By Arthur Byne.

The Landscape Work of William Parsons in The Philippines. By A. N. Rebori.

These, of course, are only a few of the articles which will appear and are mentioned merely as indications of the scope and value of The Architectural Record's service during 1916.

From a typographical standpoint, it is the hope and expectation of the publishers to make the magazine even more attractive than in the past. A new white non-glare paper has been produced especially for the use of The Architectural Record and a new method of preparing cuts will be followed which will add materially to their clearness and artistic effect.

In short, it will be the aim of the publishers during 1916 to make The Architectural Record the most beautiful, the most interesting and the most helpful exponent of progress and practice in architecture and allied arts.

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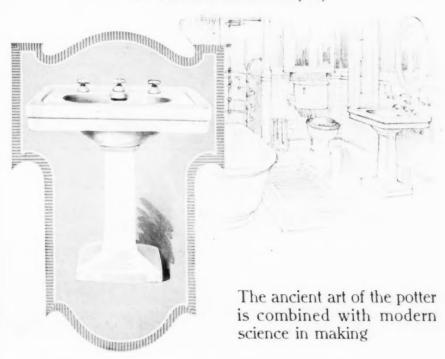


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